

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3370.

SATURDAY, MAY 28, 1892.

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Classes. Duties to commence in October next. Names of Candidates to
be sent in not later than June 5.
Particulars on application to the REGISTRAR, Firth College.

UNIVERSITY COLLEGE, BRISTOL.

DAY TRAINING COLLEGE FOR WOMEN.

The Local Committee are prepared to receive applications for the
post of MISTRESS of METHOD. The salary will be 200l. per annum.
Particulars of duties, &c., may be obtained from the SECRETARY to the
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**THE MANCHESTER HIGH SCHOOL for
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The Governors will shortly proceed to the appointment of a HEAD
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Applications, which should state age, experience, and qualifications,
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The Council invite applications for the PROFESSORSHIP of LAW,
which will shortly become vacant at this College.
Applications, with references, should be sent on or before the
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H. W. HOLDER, Registrar.

UNIVERSITY COLLEGE, LONDON.

The GROTE PROFESSORSHIP of PHILOSOPHY of MIND and
LOGIC will be VACANT at the end of the current Session by the
resignation of Professor Croom Robertson. Candidates, who must not
be Ministers of any religious persuasion, should address their applica-
tions, with twenty printed copies of testimonials, to the Secretary, not
later than May 31st. The Secretary will forward on application a statement
of the duties, conditions, and income attaching to the Chair.
J. M. HORSBURGH, M.A., Secretary.

UNIVERSITY of EDINBURGH.

The UNIVERSITY COURT of the UNIVERSITY of EDINBURGH
will, on MONDAY, the 15th of JULY NEXT, or some subsequent day,
proceed to the appointment of the ADDITIONAL EXAMINER in
MENTAL PHILOSOPHY in the University.

The period of office in this case expires from 1st October next.
The office can be held only by a Member of the General Council of one
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Each applicant should lodge with the undersigned, not later than
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M. C. TAYLOR, Interim Secretary.
University of Edinburgh, 2nd May, 1892.

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WANTED, an ASSISTANT MASTER, who may be required to attend
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Selected Candidates will be duly communicated with. The Election
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LITERATURE

Ireland under the Land League: a Narrative of Personal Experience. By Clifford Lloyd, late Special Resident Magistrate. (Blackwood & Sons.)

LIKE most zealous politicians, Mr. Clifford Lloyd was incapable of seeing any but his own point of view. Keen, energetic, resolute, self-reliant, and courageous, he had scant sympathy with the scruples, weaknesses, and vacillations of a Government vainly trying to put down rebellion without using violent measures, and no sympathy whatever with the population then in revolt. Kilmallock is not situated in the most affluent part of the empire, and the year 1880 was one of exceptional distress; yet there is no mention of famine or of the dire necessity that in that season multiplied the emigrants to five times their average number and forced the labourers to live on the charity of England and America, while no fewer than forty thousand families were served with notices to quit for non-payment of rent. The anomaly of asking rent from destitute men was not apparent to Mr. Clifford Lloyd, nor does his book contain any allusion to the wretchedness of the poorer cabins; yet on many estates in the West rent was demanded during years of famine for hovels literally worse than pigsties, and on at least one it was paid for tenements which were neither more nor less than the roadside ditches thatched over. This is not the place to discuss the merits of the agrarian agitation, but there can be no doubt that the land war ruined several of the well-to-do farmers. A war of classes was raging, and the larger tenant was compelled to take the part either of his landlord or of his poorer neighbour. He chose the latter, and naturally bore the brunt of the battle. There is no trade in Southern Ireland; the evicted tenant has no alternative but to emigrate, and it must be remembered that Mr. Clifford Lloyd wrote when there was still no compensation for disturbance. The evicted tenant was ruined, even if a sentence of eviction was not equivalent to a sentence of death. It was for this reason that the "landgrabber" was abhorred; he entered into the fruits of another man's labour, and profited by his neighbour's distress. The farmer without a lease was in a most precarious position prior to the Act of

1881. It was his house frequently—not the landlord's—from which he was evicted, and his improvements—not the landlord's—were inherited by the tenant who supplanted him. To these facts Mr. Clifford Lloyd makes no allusion; yet they explain, if they do not justify, that hatred of "landgrabbers" and the practice of forcibly reinstalling the evicted tenant which caused so much annoyance to the magistrates. Mr. Clifford Lloyd had served his apprenticeship in Burmah, first as a police officer, and later as Deputy Commissioner. Returning to England on furlough, he had been called to the bar, and had then received the offer of an appointment as resident magistrate in Ireland. His official training had produced an official type of character—rather hard, unsympathetic, and domineering, but so brave, energetic, and devoted as to command the sympathy of all who read his book. Wavering and fear were unknown to him; and being employed to keep order, he kept it in the teeth of great difficulties and with only the half-hearted support of his superiors.

It is impossible to withhold our admiration from his unflinching courage and devotion to the public service; his power of initiative, his frank acceptance of responsibility, and his unflinching energy ensured a certain measure of success, and at the close of his official life in Ireland it was his proud boast that not one murder had been committed within a jurisdiction which comprised the most disturbed districts of Limerick and Cork. Yet the legal powers of a magistrate were limited:—

"Many of the resident magistrates believed that they were not clothed with any more general authority than the local justice possessed. If the Government had orders to give, they were prepared to execute them; but it was, in their opinion, no part of their duty to initiate action for the maintenance or restoration of order....It is, at least, a fact that resident magistrates were not vested with any particular executive authority.....As regards myself, having been sent specially to restore order in certain localities, though receiving no specific instructions or written authority, I assumed that all the forces of the Crown within my jurisdiction were at my disposal, and I acted accordingly.In India, where I had received ten years' official training, the officer in charge of a district was responsible for the maintenance of order and general executive good government within it. Had such a system been in force in Ireland, we should not have had to deplore a long succession of civil disorders and abortive revolutions."

The passage is characteristic. Clifford Lloyd was the ideal emergency man—resourceful and indomitable, willing to accept all risks of his life and his prospects. He realized that the law's delays were responsible for her failure, and that the swift retribution of the Land League was a great factor in its success, and he contrived that his own punishments should be immediate and sure, even if to attain this end he had to abuse the power of remand. In fact, like the "Duchess" in 'Alice,' he administered law on the system of "sentence first and trial afterwards," by invariably remanding his delinquents for a week. During this time of imprisonment their ardour usually cooled a little, and the ardour of their wives cooled a great deal. A week in gaol afforded ample time for reflection, and often

dispensed with the need of severer sentence, though it may be questioned whether a magistrate has any just right to inflict such punishment on an untried defendant unless there be a reasonable suspicion that he will break his bail.

Mr. Lloyd's method was to arrest and imprison the whole executive of the local branch of the League, to try and convict them without delay, and to remand less influential opponents for a week's imprisonment. He had no faith in isolated arrests, and disapproved of the *lettre de cachet* system, less because he believed it abused than on account of the demoralization of the police force, who could not be induced to take the trouble of finding proof while grounds for "reasonable suspicion" were sufficient to procure indefinite imprisonment.

The description of the constabulary is among the most interesting details in the book, and Lloyd, like all who have employed it, was enthusiastic in praise of this force, which

"can best be described as an army of occupation upon which is imposed the performance of certain civil duties. There is no county service, as in England, the men being enlisted from all parts as members of one force for service throughout the country.....The organization at the dépôt (which is situated in the Phoenix Park) may be said to be purely military.....The training of a recruit lasts in quiet times for a year, after which he is drafted to some county other than his own."

The uniform, like the organization, is

"in all respects military.....As is well known, the constabulary is armed with rifles and sword-bayonets."

It is, however, less widely known that, even in temporary barracks hired for the accommodation of extra police in disturbed districts,

"the houses had iron bullet-proof shutters attached to the windows, loopholed for rifle fire from within. This was no innovation, but is characteristic of police barracks in the south and west of Ireland. I feel certain that the fact will astonish many who now learn it for the first time."

A police force armed with rifle and bayonet, living in barracks loopholed for fire upon their fellow villagers, contrasts painfully with our peaceful rural constabulary, and can hardly be supposed to be as popular.

Mr. Clifford Lloyd gives vivid sketches of the salient features of the class warfare that raged in Ireland: the Land League meetings "protected" by English soldiers from the fury of Orangemen, the seizure of herds of cattle for rent by bailiffs supported by five hundred military, the night patrolling, and the protecting parties, who had orders never to let the protected person out of their sight for an instant. Not only police but military were employed for this "shadowing," and all who know Ireland will recognize the truth of Mr. Clifford Lloyd's picture of the boycotted landlord or landgrabber followed within his grounds, to market, and to church by five soldiers and a constable—a policeman being "left with every party of soldiers, in order to support the constitutional theory that troops could only be used in support of the civil power, represented in these cases by the one constable."

The distressed magistrates were often driven to choose between "law" and "order," and in this extremity Lloyd always ignored the law for the preservation of some sort of semblance of peace; still one cannot withhold pity from the soldiers who were employed throughout that winter for police duties both hateful and monotonous, and of such doubtful legality that Lloyd candidly admits "that a grave constitutional question had been created," and that had the 700 men required "been asked for at once a reference to London might have been considered necessary, with the result that the whole project would have fallen through."

Much of the disorder and the inefficacy of the Government he ascribes to the system of centralized government, which utterly broke down during times of difficulty, and it was our author who suggested to Mr. Forster the decentralization scheme by which

"Ireland was to be divided into five provinces, or civil divisions, over each of which a commissioner was to be placed, invested with full executive powers over all the forces of the Crown—magistrates, troops, and police."

Lloyd, as will be remembered, was one of these five commissioners, who were known as "special resident magistrates," as the title "commissioner" was objected to by the Crown lawyers.

Of course Mr. Lloyd's book is a vindication of this system, yet he preserves silence on several interesting points, and consequently his volume can hardly be considered an exhaustive account of even one aspect of Ireland under the Land League.

A Traveller's Narrative written to illustrate the Episode of the Bâb. Edited and translated, with an Introduction and Explanatory Notes, by Edward G. Browne, M.A. 2 vols. (Cambridge, University Press.)

MR. BROWNE has done excellent service to history in producing these opportune volumes. The story of the Persian Bâbis is one of unusual interest, but its details have been little comprehended in England since the startling crisis of 1852, when an abortive attempt made by some misguided fanatics on the life of Nasru'd-Din Shah was visited with the most vindictive and cruel retaliation. It is true that, at so recent a date as 1880 or 1881, two merchants of Ispahan suffered death for their refusal to renounce the obnoxious faith, but the stir which followed the occurrence seems to have been scarcely more than local. In fact, were it not for a few incidental passages in books of travel, a newspaper paragraph, or a brief article in a serial or an encyclopædia, none but a very insignificant part of the British reading public would have known, up to the past year, whether the Bâbi movement, so skilfully treated by the Comte de Gobineau, and graphically sketched by Lady Sheil, had or had not at this time ceased to be felt in or out of Persia. Thanks to a rare industry, intelligence, perseverance, and aptitude for his self-imposed task, Mr. Browne, after breaking ground most effectually in the *Royal Asiatic Society's Journal* (July and October, 1891), has now put together an admirable résumé of Bâbi history up to date, and placed his readers in possession of circum-

stances in connexion with that history which are of more than every-day interest. If indisposed to share his enthusiasm for a teaching which yet lacks development and practice to invest it with full significance, they can readily acquiesce in his admiration for those who have proved the honesty of their professions by untiring devotion and the sacrifice of life itself.

As to the position of Bâbism among religions—if, indeed, it is to be separated at all from other modifications of orthodox Islam—there is in it one weak point which, in a worldly sense, would appear fatal to success. Contention is rife in its camp as to who is its prophet or recognized head. For though there is a large majority in favour of one claimant, the nature of the claims on either side is too complicated to be intelligible to outsiders. Mr. Browne's explanation of the case is that on the death of the Bâb in 1850 one Mirza Yahyâ, better known as Subh-i-Ezel ("the Morning of Eternity"), became recognized leader of the movement, by virtue of being chief "Letter" of the "Unity," or quasi-hierarchy, declared by the deceased to consist of himself, the "Point," and eighteen other "Letters." This state of things held more or less good for fourteen years, during which period the sect had undergone persecution and proscription, and had been driven, in the persons of their leaders, across the Turko-Persian frontier to Baghdad, in which city, or the neighbourhood, they remained for many years under the protection of the Turkish Government. In 1864 they were removed to Constantinople, and soon afterwards transferred to Adrianople. Here it was that Behâ'u'llah, the half-brother of Yahyâ, and also a member of the "Unity," suddenly divided the camp, and claimed to be the "manifestation" which the deceased Bâb had predicted should arise at some indefinite period in succession to himself. For particulars of the schism Mr. Browne's own words may be quoted:—

"Mirza 'Ali Muhammad the Bâb declared explicitly and repeatedly in all his works that the religion established by him and the books revealed to him were in no way final; that his followers must continually expect the advent of 'Him whom God shall manifest,' who would perfect and complete this religion; that, though 'He whom God shall manifest' would not, it was hoped, delay his appearance for more than 1511, or, at most, 2001 years (these numbers being represented in cabalistic fashion by the words *Ghiyâth* and *Mustaghâth*), he might appear at any time; and that, whenever one should appear claiming to be 'He whom God shall manifest,' his very being, together with his power of revealing verses, would be his sufficient signs. All who believed in the Bâb were solemnly warned not to reject one so characterized and making such a claim, and were commanded, in case of doubt, to incline towards belief rather than disbelief."

Of Behâ'u'llah we are told that, in proof of his assertion at Adrianople,

"he revealed sundry 'signs' (*âyât*) in eloquent Arabic and Persian, wherein he summoned all the Bâbis to acknowledge him as their supreme and sole chief and spiritual guide."

It is then added:—

"Most of the Bâbis eventually made this acknowledgment, vowed allegiance to Behâ, and thereby became Behâ'is; some few refused to

transfer allegiance from Subh-i-Ezel (who himself strenuously resisted Behâ's claims, which he regarded in the light of a usurpation and a rebellion), and these were thenceforth known as Ezelis."

In 1868, owing to quarrels which arose between the followers of the rival chiefs, the adherents of Behâ were removed by the Ottoman Government to Acre, and those of Mirza Yahyâ to Cyprus. Little was heard of them in this country for the following twenty years, and that little was confined to the one or two experts who had had leisure and opportunity to keep *au courant* with their history. In March, 1890, the author of the work under present notice started for Cyprus and the Syrian coast to supply, as far as practicable, the missing link of information, and revive interest in a question which circumstances had made, for him, one of exceptional import. Indeed, he had prepared himself for an investigation of the later status of Bâbism by personal acquaintance with the sect as represented in Persia during the years 1887-88, added to a conversational as well as book knowledge of the Persian language, and a considerable amount of reading and study.

At Famagusta he visited Mirza Yahyâ, the Subh-i-Ezel, and found him

"a venerable and benevolent-looking old man of about sixty years of age, somewhat below the middle height, with ample forehead on which the traces of care and anxiety were apparent, clear searching blue eyes and long grey beard";

before whose "mild and dignified countenance" he bowed with "unfeigned respect." For a fortnight the visit was repeated daily, and each evening Mr. Browne returned to his quarters "with a rich store of facts"; for he had pencil and note-book in hand when interviewing his host. "Tea," he writes,

"was always served in the Persian fashion, but tobacco in all forms was conspicuous by its absence, the Ezelis, unlike the Behâ'is, following the injunctions of the Bâb in this matter."

But what he calls "the culminating event" of his journey was his reception by the more notable Bâbi chief. There is a kind of 'Arabian Nights' flavour about the narrative of his arrival at Beyrout and the incidents prior to his eventual installation in the Behjé, or residence of Behâ'u'llah at Acre. Here he spent "five most memorable days," during which he

"enjoyed unparalleled and unhopèd-for opportunities of holding intercourse with those who are the very fountain-heads of that mighty and wondrous spirit which works with invisible but ever increasing force for the transformation and quickening of a people who slumber in a sleep like unto death."

The sentiment is strongly expressed. Let us take the description, however, of the first interview with Behâ, which may serve to explain after impressions:—

"During the morning of the day after my installation at Behjé one of Behâ's younger sons entered the room where I was sitting and beckoned me to follow him. I did so, and was conducted, through passages and rooms at which I scarcely had time to glance, to a spacious hall, paved so far as I remember (for my mind was occupied with other thoughts) with a mosaic of marble. Before a curtain suspended from the wall of this great ante-chamber my conductor paused for a moment while I removed my shoes. Then, with a quick movement of the hand, he

withdrew, and, as I passed, replaced the curtain; and I found myself in a large apartment, along the upper end of which ran a low divan, while on the side opposite to the door were placed two or three chairs. Though I dimly suspected whither I was going and whom I was to behold (for no distinct intimation had been given to me), a second or two elapsed ere, with a throb of wonder and awe, I became definitely conscious that the room was not untenanted. In the corner where the divan met the wall sat a wondrous and venerable figure, crowned with a felt head-dress of the kind called *tâj* by dervishes (but of unusual height and make), round the base of which was wound a small white turban. The face of him on whom I gazed I can never forget, though I cannot describe it. Those piercing eyes seemed to read one's very soul; power and authority sat on that ample brow; while the deep lines on the forehead and face implied an age which the jet-black hair and beard flowing down in indistinguishable luxuriance almost to the waist seemed to belie. No need to ask in whose presence I stood, as I bowed myself before one who is the object of a devotion and love which kings might envy and emperors sigh for in vain! A mild dignified voice bade me be seated, and then continued: 'Praise be to God that thou hast attained!..... Thou hast come to see a prisoner and an exile.We desire but the good of the world and the happiness of the nations; yet they deem us a stirrer up of strife and sedition worthy of bondage and banishment.....That all nations should become one in faith and all men as brothers; that the bonds of affection and unity between the sons of men should be strengthened; that diversity of religion should cease, and differences of race be annulled—what harm is there in this?.....Yet so it shall be; these fruitless strifes, these ruinous wars shall pass away, and the "Most Great Peace" shall come.....Do not you in Europe need this also? Is not this that which Christ foretold?.....Yet do we see your kings and rulers lavishing their treasures more freely on means for the destruction of the human race than on that which would conduce to the happiness of mankind.....These strifes and this bloodshed and discord must cease, and all men be as one kindred and one family..... Let not a man glory in this, that he loves his country; let him rather glory in this, that he loves his kind.'.....Such, so far as I can recall them, were the words which, besides many others, I heard from Behâ. Let those who read them consider well with themselves whether such doctrines merit death and bonds, and whether the world is more likely to gain or lose by their diffusion."

One of the results of Mr. Browne's journey to the Eastern Mediterranean has been the collection of a Bâbî literature which could not have fallen into better hands for exposition and interpretation to the general reader. Among other MSS. obtained was the 'Traveller's Narrative,' or record, which has been rendered into English, and now forms the staple of the publication before us. Vol. i. is a reproduction of the Persian original; vol. ii. the translation, with introduction and copious annotations. How far enthusiasm in the cause of Bâbî-ism is warranted or likely to be aroused by perusal of these pages we do not propose to inquire, nor to pass an opinion on the creed itself in its present stage of development. From a literary point of view the work merits attention and examination, and is the evident outcome of a high order of Oriental scholarship. There can be no doubt that, even politically considered, the treatment of the Bâbîs by the local government has been a mistake as well as a crime. After the sanguinary measures of repression which

characterized the martyrdom of the Bâb at Tabriz, and succeeding incidents at Zanjân and Tehran, it is not surprising that Bâbî-ism, though outwardly hushed, acquired new vigour in its concealed stronghold. Lady Sheil, who was in Persia at the height of the insurrection, criticized the method used for its suppression with a worldly wisdom which might almost be considered prophetic when she wrote, "At the fitting time Bâb will come to life again."

Smuggling Days and Smuggling Ways: or, the Story of a Lost Art. By Lieut. the Hon. H. N. Shore, R.N. (Cassell & Co.)

WRITTEN in an unpretending, colloquial style, this little book is in its way an interesting contribution to British social history, as seen from a point of view which has hitherto been left to the almost exclusive possession of the novelist. That a great deal of smuggling used to go on is, of course, familiarly known, and the public speeches of Walpole and of Pitt have placed on record their sense of the need of effectual means for its prevention. But probably few have realized the extent of the evil which Lieut. Shore now describes, and of which he gives some most remarkable statistics. Quoting from a pamphlet published in 1743, he says that the average duty paid on tea was for 650,000 lb., while the total consumption was estimated at about three times that amount, and one house in Holland was known to import (by way of free trade) 500,000 lb. The proportion of illicit spirits brought into the country cannot be stated, but the absolute quantity was very great; and as late as 1833, on the eve of the extinction of the trade, 850 tubs were reported as having been shipped from Roscoff in Brittany for ports in Devon and Cornwall between the 15th and 27th March, and 750 between the 13th and 20th April—that is, 6,400 gallons in little over a month to these ports alone. In the earlier period, when the cargoes were run almost without concealment, and taken inland on horses under an armed escort, the quantity must have been very much greater. So far as the mere smuggling was concerned, popular opinion in the maritime counties was entirely in its favour; and whether by reason of that, or of the terror which the lawless violence of the smugglers excited, it was difficult, even when they were arrested, to find a magistrate to condemn or a jury to convict. Mr. Shore brings out very clearly the fact that, contrary to the common notion, which "elevated the smuggler into a hero of romance, clothed him with all the manly virtues, and caused him to be regarded as a noble benefactor of his race," he was most frequently a sordid, unscrupulous ruffian, who, in the pursuit of his illegal trade, did not hesitate to commit the most atrocious and brutal murders. He relates in some detail the career of one body known as "the Hawkhurst Gang," which between 1740 and 1750 terrorized Kent and Sussex, and even Hampshire and Dorsetshire; stormed the Custom-House at Poole—in a manner that recalls the celebrated action at Portanferry; attacked the village of Goudhurst, from which they were repelled only after a hard-fought battle with the

militia; and committed at least half a dozen cold-blooded murders before they could be arrested, convicted, and executed. Some twenty of them were hanged in the first few months of 1749, and the gang was broken up. In accordance with the criminal etiquette of the day, one of their leaders went out of the world with a jest that is not without a grim humour. One of his companions, who was to be hanged at the same time, commiserated him on having to be hung in chains afterwards. He replied, "I shall be hanging in the sweet air while you are rotting in your grave."

In Devonshire and Cornwall smuggling was almost "chivalrous"; and on the coast of Wigtownshire it occasionally appeared under a comic guise. For instance, a cargo had been landed, and was waiting for the arrival of the pack-horses which were to carry the goods inland, when the Custom-House officer of the district came on the scene. He had only one man with him, but the smugglers skulked off, while the officer made the seizure and sent his assistant to press men and horses in the king's name:—

"Presently Maggie McConnell approached the great man, wishing him a good morning, to which he affably replied, and accepted Maggie's proffered hand. He had unwittingly sealed his own fate. His arm was thrust upwards, and at the same instant he was encircled by the siren's arms, and with a heavy fall was thrown helplessly upon his back. Maggie then sat coolly down upon her victim, and, having placed her apron over his eyes, she held him firmly down as if bound in a vice. In vain he struggled; he coaxed and threatened her by turns; he shouted for help in the king's name, and for a moment his hopes ran high; footsteps approached; he roared louder and louder, but no friendly voice replied. At last.....Maggie released him from her grasp. But oh, the vanity of human hopes! When he looked up not one of the articles lay in its old place."

Some of the most interesting pages in the book are those which explain the peculiar notoriety of Guernsey and of Roscoff. The Channel Islands by their old charters were exempt from the Excise laws of England, so that in the natural course of things they became centres of the smuggling trade. Still, it was Guernsey only that attained special notoriety. Mr. Shore's explanation of the fact is curious. He says:—

"Owing to certain climatic conditions, the island had become a favourite place with the merchants of Bordeaux and elsewhere for the storage of wines, which here developed certain qualities of excellence unattainable elsewhere, and this led to the construction of the enormous cellars which were subsequently utilized for the storage of spirits for the smuggling trade with England."

It may, however, be thought that the seaward position and the advantage of harbours had as large a share in giving Guernsey its original pre-eminence. Enjoying that it was able to take the lead, whatever form the commerce might assume. And during the greater part of last century that was almost entirely smuggling.

"Up to the period of the first American war, in 1775, the trade of the island was chiefly confined to the import of spirits and tobacco to supply the wants of the English smugglers. It was no uncommon occurrence, at this time, for a merchant at Rotterdam to receive an order from Guernsey for 1,000 pipes of Geneva."

The English Government made repeated attempts to put an end to this trade. None of these was efficient; but one, in 1767, did produce a temporary scattering and a new development of the traffic it was intended to suppress. A custom-house was established at Guernsey, and an armed schooner with a revenue cutter, and a due complement of boats and men, was stationed among the islands, "with full powers of examination and seizure within the harbours and ports of Guernsey, Jersey, &c.," and with instructions "to see that no spirits were imported or exported in casks of less than sixty gallons." For smuggling purposes the size of the casks was necessarily limited to ten gallons. The restrictions, however, speedily became a dead letter, the cutter was withdrawn, and, as far as Guernsey was concerned, things resumed their wonted course. But the check, brief as it was, had given a new development to the traffic, which, as an addition to it, was so much the worse for the English Government. It is thus described by Duncan in his 'History of Guernsey,' from whom Mr. Shore quotes:

"A large share of the illicit trade was transferred to Roscoff, a small village on the coast of Brittany, within a few hours' sail of the island. This insignificant hamlet—for it deserved no higher appellation—immediately became an interesting object to the French Government, and.....no sooner were the officers of Customs established in Guernsey and Jersey than the question of making Roscoff a free port or *port d'entrepôt* was discussed in the French councils and immediately agreed to. The edict was promulgated on the 3rd of September, 1769. Its effect was soon felt. Roscoff, till then an unknown and unfrequented port, the resort only of a few fishermen, rapidly grew into importance, so that, from small hovels, it soon possessed commodious houses and large stores, occupied by English, Scotch, Irish, and Guernsey merchants."

"Roscoff," adds Mr. Shore, "became, and continued to be until the suppression of smuggling, the chief *entrepôt* for the illicit trade with the western counties of England. During the first half of the present century, Roscoff was a household word amongst west-countrymen of all classes; and the volume of trade that streamed into the counties of Cornwall and Devonshire from this remote French port must have far exceeded anything of the same description that passed through the legitimate and duly authorized channels of H.M. Customs."

It was not till after the close of the great war that the Government could fairly undertake to cope with the evil, and the laws for the prevention of smuggling passed in 1816 proved the beginning of the end. Afloat, they regulated the size, build, rig, and crews of such vessels as could be used for the trade. Some of the provisions are curious, though they explain themselves:—

"Any boat built to row with more than four oars, found upon land or water within the counties of Middlesex, Surrey, Kent, or Sussex, or in the river Thames, or within the limits of the ports of London, Sandwich, or Ipswich; or any boat rowing with more than six oars found either upon land or water, in any other port or within two leagues of the coast of Great Britain, shall be forfeited, and every person using or rowing in such boat shall forfeit 40l."

Sailing boats were subject to similar clauses, regulating the rig, the proportions of the bowsprit, the size of the timbers, thickness

of the planking, and so forth, in minute detail. Persons loitering within five miles of the sea coast or any navigable river were considered as open to suspicion, and were liable to be taken before a magistrate; if unable to give a satisfactory account of themselves, they were to be committed to the House of Correction, whipped, and kept to hard labour for any time not exceeding one month. These and such like rules, joined with the development of the coastguard system, speedily put an end to the open free trade of the past, and introduced what Mr. Shore describes as "scientific smuggling," in which cunning and ingenuity were substituted for brute force. And excessively ingenious many of the devices were. They were successful for a time, and as they failed were succeeded by others, again to fail. At the present time smuggling on any large scale is extinct—a result which Mr. Shore ascribes partly to the admirable organization of the coastguard, and very much to the reduction in duties, especially on spirits, so that the possible profits no longer bear such an enormous proportion to the risks. In a small way there is still, it seems, a good deal—more, we fancy, for private use than in course of trade. Nearly 5,000 convictions in 1891 for 16,756 lb. of tobacco and 239 gallons of spirits, or a trifle over 3 lb. of tobacco, less than a pint of brandy, per man, do not speak to any dashing venture in the way of "free trade." As a history of smuggling in its palmy days of violence and murder, in its restricted bounds of cunning and guile, and in its modern atrophy, Mr. Shore has produced a book at once valuable, interesting, and amusing. It is a pity that to its many good qualities he did not add an index.

The Duchess of Angoulême and the Two Restorations. By Imbert de Saint-Amand. Translated by James Davis. (Hutchinson & Co.)

We have several times passed over books of this series with a line of "Library Table," and sometimes even merely noticed their appearance without reviewing them, on the ground that they were book-makers' volumes, in some cases wholly without interest or merit. The present volume, however, though also a book-maker's book, is so pleasantly put together as to be most readable and to deserve the best of treatment. It is not by any means entirely a life of its nominal heroine, but it deals with so interesting a period of history as to be bright reading from end to end. It contains also fewer errors of fact and of translation than we have noticed in the other volumes of the series.

The author of the French original has avoided making too much of the Duchesse d'Angoulême. He presents her to his readers as she was—a proud, brave, silly person. In his pages Louis XVIII. does not appear to advantage. The man was a wise king, but he had a most difficult position, and in the judicial murders after the Hundred Days he did not play either a noble or a profound part. The story of the death of Ney is well told. At this moment, when policy and humanity cried out on the same side—when even justice united with them, for a capitulation was being violated—"the Duchess of Angoulême will listen to

nothing, will know nothing." The political murders of Labédoyère and Ney lie at her door; and perhaps, through these, the fall of the dynasty, as Lamartine afterwards suggested, and the disappearance for ever of the principle of legitimacy in France. Those who can remember, as can the writer of this notice, the ceremony of 1853—when the sons of Marshal Ney (two of them senators of the Second Empire and great officers of the Court), who had been with their father in his last moments, stood listening to the oratory of the same barrister who in 1815 had pleaded in vain for their father as his counsel before the Chamber of Peers—at the inauguration of the monument which it had been one of the first acts of the Republic of 1848 to begin to build to the memory of the bravest of the brave, will know how large a part the reminiscences of the White Terror played in bringing about the complete downfall of feeling for the Old House in France. The horrible inconsistency of accepting not only Talleyrand as Prime Minister, but Fouché, the Police Minister of the Hundred Days, as Police Minister charged with drawing out the list of the proscribed, and able to place upon it his own colleagues of the previous month—of calling in the regicide and the unfrocked monk in the interests of Church and King, while Napoleon's marshals were being asked to sit in judgment upon the greatest among them for having done that which all France, except a few thousand men, had done too—formed a blot upon the Restoration which nothing will efface. No Government that ever existed employed disgraceful agents in disgraceful work with more perfect consciousness of what it was doing than did the Government of the Restoration under the guidance of the Duchess of Angoulême, for all the royalist party thought what Pozzo de Borgo hinted, pointing to Talleyrand and Fouché getting into a carriage after an audience with the king,—“Look at those two dear, sweet, innocent lambs.”

It is impossible to feel admiration for a princess, whatever her domestic virtues, whatever her military courage (and it was great), who spurned, with the violence and the fury that Marmont has truthfully recorded, Madame de Lavalette praying for her husband at a moment when he lay under sentence to the guillotine. He was lying in the prison where her mother had lain, in the room next to that from which the queen had gone to the block; his offence against France in acting as Postmaster in Paris during the Hundred Days, if it was an offence at all, was not greater than that of Marie Antoinette in calling in the foreigner; and it can hardly be seriously contended that the safety of France needed this man's blood. That through the heroism of his wife he afterwards escaped—escaped the day before he was to have died—is nothing. In fact, it is almost doubtful whether the circumstances do not add horror to the story; for the woman, after keeping up her glorious courage as long as there was need for it, was a lunatic for twelve years, and recovered only a half-consciousness of her husband's life for the last three years in which he was on earth. Lavalette was picked out from millions of other men for sacrifice as a common criminal because he belonged to a great royalist family, and the Duchess of

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Angoulême thought that it was wise to make an example for the benefit of others; but the author of the book suggests, a little cynically, that the ladies of the Faubourg wished to sacrifice Lavalette because as Postmaster-General, armed with the powers which postmasters still possess in all European states, he had probably opened their letters and might know too much.

There are a few trifling mistakes in accents and in the translation, but the only error or omission which much matters is to be found in the statement that Soult became "a Major-General at Waterloo"; the fact, of course, being that he became what was called "the Major-General" under the Empire—a very different thing from a Major-General among ourselves. This was the title borne by Berthier, and after him by Soult during the Hundred Days; and if we mistake not it is a title which has never existed by law or by edict in any other country, or in France except in the case of these two men and of Marshal Leboeuf for a few weeks in 1870. It was the title of the Chief of the Staff to the Emperor.

NOVELS OF THE WEEK.

Born in Exile. By George Gissing. 3 vols. (Black.)

The Fate of Fenella. (Hutchinson & Co.) 3 vols.

A Waking. By Mrs. John Kent Spender. 3 vols. (Same publishers.)

Wynter's Masterpiece. By Frederick Leal. 2 vols. (Sonnenschein & Co.)

Nada the Lily. By H. Rider Haggard. (Longmans & Co.)

Miss Falkland, and other Stories. By Clementina Black. (Lawrence & Bullen.)

The Sinner's Comedy. By John Oliver Hobbes. (Fisher Unwin.)

Woman Unsexed. By H. Herman Chilton. (Foulsham & Co.)

Under Other Conditions. By the Rev. W. S. Lach-Szyrma. (Black.)

The Mystery of a Studio, and other Stories. By Robert Howe Fletcher. (Lawrence & Bullen.)

Rez, the Black Sheep. By M. E. Hall. (Digby, Long & Co.)

Unsettled for Life; or, What shall I Be? By the Rev. Harry Jones. (Society for Promoting Christian Knowledge.)

Brought Together: a Volume of Stories. By Rita. (Griffith, Farran & Co.)

MR. GEORGE GISSING has written what is essentially a study of character. His hero is introduced to the reader of 'Born in Exile' as a receiver of many prizes at White-law College—a cross between the modern university college and the high school, though the system in operation perhaps savours more of the Scottish university, ranging from philosophy and poetry to geology and chemistry. Godwin Peak, who took the first prize for philosophy at White-law, is poor, proud, sensitive, awkward, and keenly ambitious. As he grows to man's estate he becomes troubled in his mind, and a cause of anxiety to his relatives and friends. He begins his work in life as a particularly positive youth. Science is his religion; most of his acquaintances are agnostics, but amongst them is a girl whom Godwin admires and covets. From this point in his story Mr. Gissing is at his best;

he records the progress of Godwin's courtship and the strange history of his mental developments. The young man is scarcely a hero over whom one can become very enthusiastic. His motives need close analysis, and the reader who will give them that analysis under Mr. Gissing's guidance may find his reward in a series of interesting psychological puzzles. There are many clearly drawn characters in the book, who relieve the painfulness inevitably associated with Godwin Peak's vagaries.

Two minds in collaboration over one novel have seemed to some excessive: when it comes to four-and-twenty novelists merged in a tale the thing is surprising indeed. 'The Fate of Fenella' is a somewhat startling experiment—though of collaboration in the real sense there is none. Each chapter is supplied by a different and a more or less "distinguished novelist"; the great feature of the novelty is that they are not supposed to have taken counsel together. The result is a sort of literary curiosity, into the intrinsic merits of which it is not necessary to inquire too deeply. Comparison of the styles of the different contributors to the same story might be interesting and amusing, had not individual peculiarities and mannerisms been, with one or two exceptions, almost wholly subordinated to the common cause. The transitions from one chapter to another are occasionally somewhat abrupt and unexpected; but on the whole the career of Fenella (which is meant to be of the thrilling order) is well knit together, and the persons and episodes fit creditably enough, when the conditions under which it is all evolved are taken into consideration. The movement, too, goes briskly forward. If Fenella herself and her husband, the hero of the tale, go to pieces somewhat in the process, it is not remarkable. The people are, however, not devoid of character; each author has contrived to sustain the main conceptions better than might be expected. It would be too much to look for careful analysis or any play of real emotion, for that would be to take the whole enterprise more seriously than did the authors themselves, in all probability. We are led to understand that no direct interchange of ideas and no discussion took place between them. This leaves one wondering a little. It would be interesting to know what various authors felt about a successor's treatment of the puppets they each took a turn in directing—what Miss Helen Mathers, for instance, who was the one to open the ball and to lead off with Fenella, may have thought of the subsequent evolution of that heroine and her ultimate fate in the hands of her colleagues.

The undoing of a married couple is almost as frequent a theme with our modern storytellers as the chances and changes of courtship ending with a peal of wedding-bells. Mrs. Spender's romance does deal a little with pre-nuptial amenities, but the first few months in the married life of her hero and heroine provide the staple material of 'A Waking.' The "doll's-house" story is told over again in a new form, and with considerable power and effect, at any rate so far as essentials are concerned. The high-minded Zina who revolts against her married lot is perhaps a trifle overstrung, inconsistent, and

even censorious; but she is undoubtedly after the manner of the nineteenth century in its closing moods, and will be perfectly understood by most readers of contemporary fiction. The author is not utterly relentless in her logic. Zina does not shoot or poison anybody, or drown herself, or abandon any children. The moral of 'A Waking' is fairly strong and wholesome, whilst its narrative is morbidly interesting.

Mr. Leal appears to be a little fresh to the novelist's craft. His utterance is stiff, halting, and yet commonplace—not calculated to delight the readers of his somewhat unattractive novel, 'Wynter's Masterpiece.' The masterpiece was a work of genius of a literary nature, and was stolen just when it should have obtained for its author name and fame and the "hand"—as the author might himself say—of a "superlatively beautiful" and also "radiant" girl who plays the part of heroine. It is not easy to be interested in what happens, and a good deal does happen in these pages. Mr. Leal's way of presenting his men and women, and indeed anything else, is not too happy. He does not appear to have gained anything from wholesome imitation of the styles of others; perhaps he has never made any such his study. There is a lack as well of the saving sense of humour, yet better things may follow 'Wynter's Masterpiece.' More improbable events have happened.

Mr. Haggard's new book is a sort of historical romance. The history, such as it is, consists of some fragments of fact and something more of tradition with regard to affairs in Zululand at the early part of the present century. Mr. Haggard has attempted to set out the true character of Chaka, the founder of the military organization of the Zulus, a "colossal genius and most evil man—a Napoleon and a Tiberius in one," who in his march to power is said to have slaughtered a million human beings. The note of exaggeration is thus finely touched in the preface, and it is obvious that the circumstances provide the author with thoroughly suitable opportunities for those details of bloodshed which appear to fascinate him. For a time he succeeds in filling the reader with disgust, but the amount of killing is so great that one's feeling of disgust is soon numbed, and the narrative becomes merely tiresome. To add to the tiresomeness, the story is put into the mouth of an aged native, whose style is at once stilted and spuriously naïve. Mr. Haggard admits that he has suppressed some of the details of the horrors perpetrated by Zulu tyrants, but, as he says,

"still much remains, and those who think it wrong that massacre and fighting should be written of—except by special correspondents—or that the sufferings of mankind beneath one of the world's most cruel tyrannies should form the groundwork of romance, may be invited to leave this work unread."

Those who cordially assent to the proposition stated as the second alternative will agree that the invitation should be accepted.

Some out of this short collection of stories have already appeared, others are new. All have merit, though there is not, perhaps, enough in any of them to stir the reader to fervent admiration. Miss Black, however, possesses a pleasing manner as well as a good deal of thought and feeling.

'Captain Lackland' is much the longest, and is in most ways the best in the collection, for the speech and manners of the time in which it is placed are well given and the people in it are gracefully and prettily drawn. One or two others there are, of the grey or minor sort, not without artistic feeling.

Mrs. Craigie's story of 'The Sinner's Comedy' (in which one is somewhat at a loss to know who is the conspicuous sinner, and what is his or her comedy) is a natural sequel to her earlier sketch of 'Some Emotions and a Moral.' The sequence is not one of subject so much as of artistic method and manipulation. The two stories reveal the true genius of romance; the second shows in some ways a distinct advance upon the first, but it leaves one with the impression that at any rate a third and more carefully constructed novel is necessary before one can confidently say that the author is capable of the highest work in fiction. In 'Some Emotions and a Moral' the heroine, or one of the heroines, is a vain and shallow woman, who is quite ready for a grand passion as a mere variety in her list of commonplace experiences. In 'The Sinner's Comedy' the heroine is deep and strong by nature, as bold and as pure as the heroine of a tragedy ever was, in combination. In treating both themes Mrs. Craigie has been satirical, and at times remorselessly cynical, against her own sex, against society, and against humanity. There is a very original bishop amongst her characters, who has fallen in love (though only as a dean) with a worse than deserted wife. For one wild moment he has thought of translating her beyond the reach of her drunken husband, away from the trouble and work which are killing her. "If you had succumbed," a friend says to him, years afterwards, "she would have recovered." "Don't say so," says Bishop Sacheverell, putting out his hand; "I think I know it." And Mrs. Craigie winds up her story by observing that, "if the gods have no sense of humour, they must weep a great deal."

Mr. Chilton takes the year 1925 as the central epoch of his story. He has had a "purpose" in writing it, to show that woman is being unsexed by too much labour and exposure; and in order to point his moral he anticipates history by a third of a century, and tells of a great rising of the Brotherhood of Labour in London, and the subsequent movement for the "extinction of women's labour in factories." There is pith in this narrative, and romance in the chapters which tell the life-story of the hero and heroines. It might be easy to trace Mr. Chilton's indebtedness to such novelists as Charles Kingsley and Mrs. Gaskell; but he has given evidence of considerable ability on his own account, and there is much that is worth reading in 'Woman Unsexed.'

Mr. Lach-Szyrma tells a tale of mystery and fancy—a brief love-story commingled with the strange and eventful visit to this world of one Ezariel, the denizen of another planet, who comes to Eridion (that is the earth) for much the same reason that impels the average Briton to take a Cook's ticket to the Pyramids. He is benevolent—partly, as he explains to a curious young lady, because the Atonement does not apply to his planet, and he is afraid of doing harm—and he carries drops of magic liquid in tiny

phials in a silver case. Enough has been said to show the discriminating reader that 'Under Other Conditions' is a tale of varied, if incongruous interests.

Truly, of making short stories there is no end; and, to judge by the reception which an avid public has given to many a recent volume of romances in small compass, there is no reason to suppose that the supply has exceeded the demand. Mr. Fletcher's nine stories, of which 'The Mystery of a Studio' is the first, though not the best, should have no difficulty in securing a favourable verdict. If not particularly novel in subject or in manner, these tales are sufficiently lively and blood-curdling to satisfy an honest craving for excitement.

Sentiment, degenerating on occasion into downright gush, is the prevailing feature in 'Rex,' a tale in which the absence of a hero is compensated for by the presence of two heroines. As for Rex Sutherland himself, he is, if the truth be told, rather a knock-kneed ne'er-do-weel, and fails to excite interest either by his irregularities or his return to the paths of virtue and orthodoxy. The mere fact that the chief heroine addresses him as "Rex, old laddie," at the crucial moment of his fortunes, is typical of the author's attitude. Nor are matters mended when she goes on to relate how

"Reine's face was pressed against the shabby coat, and the young heiress, faultlessly attired, was contented to rest in the arms of the poor penniless scapegrace, who had never felt his own shortcomings so keenly as at that moment."

This is truly an awful example of the results of trying to blend pathos with millinery.

'Unsettled for Life; or, What shall I Be?' is the title of Mr. Jones's little history of a milksoap, not to put too fine a point upon it. The story is obviously intended to have a moral; but the chief lesson which it appears to convey is, "choose your own profession instead of letting your father do it for you." At any rate, this was what John Evans ought to have done, but did not do. He was lectured by everybody about him from his youth up—by his aunt, his father, and all his friends and acquaintances. His historian does not record that he ever rebelled under this treatment, nor that he followed many of the multitudinous counsels so lavishly bestowed upon him. He merely carried out one portion of his natural destiny, and became a melancholy failure, for which end he was evidently even better fitted than for the career of a civil engineer. Prebendary Jones's style is good, but his matter is uninteresting, and any sparkles of humour which rise to the surface are almost drowned by the amount of moralizing through which his readers have to make their way. He must forgive them if they do him a gross injustice by carrying away the impression from his book that he has a decided tendency to encourage most improvident early marriages.

Ten stories from a practised pen, united in one volume, partially explain the title 'Brought Together.' But the phrase refers also to the union of friends and lovers after separation which is the key-note of all or most of the stories, in other respects differing widely from each other. It is difficult to select individual tales for notice. Perhaps 'A Fantasy in Fancy Dress' is the most tragic,

'Little Count Tista' the most pathetic, and 'A Barrow of Primroses' the completest as a romance that turns out happily. 'Dorothy, Wife of —,' and 'Nurse Croaker's Bargain' are a little unreal in their plot; 'The White Cross' and 'Barbara of the Butter Walk' are fullest of local colour. There is no more to be said, except that the merit of the collection is sufficient to detract nothing from the author's reputation. We do not like "frightened of" for "afraid of" or "frightened at"; and "He'd never had dared" must be a slip of the pen.

OUR LIBRARY TABLE.

THE diary of Mr. Dallas while United States Minister to Russia between 1837 and 1839, and to the Court of St. James between 1856 and 1861, edited by Miss Dallas, his daughter, reaches us from Mr. J. B. Lippincott, of Philadelphia. The work is unfortunately but a diary, and does not constitute memoirs. It is marked by a feeble literary style, contains a good many errors in names, and is not of high interest. But many may find it readable—English people rather than American. Few great principles are touched, and the gossip about people is, perhaps, of a nature to interest the Old World rather than the New. The picture of the author that we obtain from his intimate diaries is, on the whole, a pleasant one. He appears as what is called "a nice old gentleman," in spite of such little Americanisms of the past as his anger with the *Times* for having made him shake hands "with the Minister of Hayti, although a man of colour." Some of Mr. Dallas's observations show that he had not mastered the ins and outs of political life in the countries at the Courts of which he represented the United States. Mr. Gladstone's attitude towards the Ministry in 1859 is explained by the author as prompted by his desire for a peerage. At the beginning of 1858 Mr. Dallas thinks that the French if they landed 20,000 men might conquer England, and this on the ground that

"my impression was that a promise not to interfere with the personal and property rights of the great body of the people would keep them quiet; that the oligarchy had succeeded in finally extinguishing patriotism. To be sure, if they had a large or adequate standing army stationed at home, it would fight bravely, for it would be paid for fighting; but, *en masse*, the people would not stir an inch as volunteers to save a system which has driven the cold iron of contempt into their very souls, and grinds them to dust with taxes."

The following estimate of Lord Clarendon is amusing, though hardly fair:—

"His hesitating and drawing are oppressive beyond measure. He never would do on the Treasury Bench in the Commons. He is safer in the dull drawing-room of legislation among oligarchs, always polite to each other, and seldom zealous enough in debate to quit the tame colloquial path."

On the other hand, those who remember Pélissier, Duc de Malakoff, will be pleased by the excellent description, "Something of the brute about him, but unaffected."

A VERY pleasing little volume of table-talk is *From the Easy Chair* (Osgood, McIlvaine & Co.), some twenty-seven short sketches, memories, and portraits, which Mr. George William Curtis has reprinted from *Harper's Magazine*. "I shall from time to time report and consider all matters of what kind so ever that shall occur to me," quotes Mr. Curtis by way of preface, and admirably has he conceived the part of a modern *Tatler*. Now his discourse is of 'Easter Bonnets' and 'Street Music,' and now of Emerson ("easily king of us all"), and Edward Everett, and Sarah Shaw Russell; again, he turns him to speak words of good sense and good satire on party politics, and to rebuke the vulgarity of America's Mrs. Grundy and the haughtiness of New York's shopmen. But always his urbanity and humour and good-humour are unflinching; and now and

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then—as in his account of a night at the opera during the terrible year 1864—his pages have a touch of real dignity and a hinted pathos. His portraits are capital. Except in the late Mr. Fields's 'Yesterdays with Authors' we have read no better account of the appearance in America of Dickens and Thackeray, both of whom Mr. Curtis heartily revered; and nothing could be more charming than the picture of Robert Browning and his wife at Florence in the early days when our essayist knew them and spent in their company a memorable holiday at Vallombrosa. Messrs. Osgood, McIlvaine & Co. have done well by Mr. Curtis in respect to type, paper, and binding, and the little volume is as pretty a one as we have seen for long. But there are eyeglasses against which a publisher with a house in Albemarle Street should have learnt enough of the tastes of the Britisher to guard. As it is, we cannot read without a feeling of regret that an author who undeniably writes in English should be content to spell in American.

MR. BARRY PAIN'S *Stories and Interludes* (Henry & Co.) consists of ten short stories—one of them in six sections—and of six pieces of verse which are the "interludes." These are in no wise remarkable efforts, but their companions in prose are all more or less powerful tales told in a style that is often a separate pleasure to the reader. 'When that Sweet Child lay Dead' is a singularly pretty and pathetic sketch; and admirable, too, in their different ways are 'Jadis,' 'Two Poets,' and the series entitled "White Nights," which, by the way, contains in the 'Song of Hate' an incomparably better attempt at poetry than are any of the "interludes." But far the best things in the book are the "Doris" sketches, which are not less than beautiful. Mr. Pain's pathos and fantastic power are here at their high-water mark; and his humour, present only in mufti as it were, and not officially, but peeping over the shoulder of his tragic muse, completes an irresistible combination. 'Stories and Interludes,' in short, marks a great advance upon 'In a Canadian Canoe'; and, while it may prove caviare to the general who delighted in that achievement of the "new humour," it may not improbably win the approval even of the eminent critic whose "noble rage" did so much to advertise its predecessor.

MR. CHARLES DUDLEY WARNER'S *As We were Saying* (Osgood, McIlvaine & Co.) is a pretty little volume, nicely printed and cleverly illustrated. Probably if one had never read anything of the author's before one would enjoy these papers more. In them is to be seen Mr. Warner's method turned on to a number of miscellaneous topics, and one knows beforehand the sort of things he will say and the sort of way in which he will say them. He says them neatly, but not without betraying a sense of responsibility due to his reputation as a humourist.

THERE is something pleasant about the wholesome rollicking fun of *Green as Grass* (Chatto & Windus); but "F. M. Allen" has done better work in the same style. The comic history of Strongbow worked up with the most modern details would be better if it were shorter. The story called 'The Barber and the Banshee' is of a more convenient length. The writer's method of comicality is too uniform, and is in danger of becoming mechanical.

MESSRS. BELL have done wisely in adding to Bohn's libraries a neat reprint (revised by the author) of Mr. Egerton Castle's interesting and learned treatise on *Schools and Masters of Rence*. In the new edition the bibliography has been enlarged.—The pretty edition Messrs. Longman are publishing of Mr. Lang's writings has been enriched by the addition of the sprightly *Letters on Literature*.—*Kilmeny* is the most recent instalment of the handy and cheap edition of Mr. Black's novels that Messrs.

Sampson Low & Co. are publishing.—We have to thank Messrs. Innes & Co. for well-printed and convenient reprints of some of Mrs. Macquoid's pleasant tales, *Beside the River*, *A Faithful Lover*, and *Too Soon*. The only thing wanting is slightly better paper.

THE *Adelaide Procter Birthday Book*, compiled by F. G. (Bell & Sons), is a pleasing little volume.

THAT valuable work *Crockford's Clerical Directory* (Cox) threatens to grow to the dimensions of the 'London Directory.' Needless to say it remains quite the most useful work of its kind to the journalist, from the variety and completeness of its information.—The *Sportsman's Time-Table and Guide to Scotland*, Mr. Lyall's well-known volume, has again appeared.—Mr. Stanford has sent us the useful *Handbook of Jamaica*, which Mr. Musson and Mr. Roxburgh edit.—The *Year-Book of the Scientific and Learned Societies* (Griffin & Co.) is improving under more intelligent editorship than it at first enjoyed. It has become a really serviceable volume.

WE have on our table *Old England: Sketches of English History*, by E. A. W. (Hunt & Co.),—*The Central Figures of Irish History from 400 A.D. to 1603 A.D.*, by W. F. Collier, LL.D. (Marcus Ward),—*A History of the Lordship of Kings' Clippstone* (Mansfield, Linney),—*Graduated Passages from Greek and Latin Authors for First-Sight Translation*, Part I., by H. Bendall and C. E. Laurence (Cambridge University Press),—*The Influence and Development of English Guilds*, by F. A. Hibbert (Cambridge University Press),—*Four Lectures on Henrik Ibsen*, by P. H. Wicksteed (Sonnenschein),—*Surveying and Levelling for Students*, by J. E. A. D'Cruz (Madras, Addison & Co.),—*How to read Character in Features, Forms, and Faces*, by H. Frith (Ward & Lock),—*Ethical Songs, with Music* (Fisher Unwin),—*Statistics of the Colony of New Zealand for the Year 1890* (Wellington, G. Didsbury),—*Cyclone Memoirs: Part IV., Arabian Sea*, by W. L. Dallas (Calcutta),—*Aid to Computations*, by J. E. A. D'Cruz (Madras, Thompson & Co.),—*Notes on Building Construction: Part IV., Calculations for Building Structures, Course for Honours* (Longmans),—*The Theosophical Glossary*, by H. P. Blavatsky (Theosophical Publishing Society),—*The Heir of Liscarragh*, by V. O'D. Power (Art and Book Company),—*Honoured by the World*, by E. Foster (Digby & Long),—*Confessions of a Medium* (Griffith & Farran),—*Dicky Dibbs, and other Stories*, by M. E. Johnson (Digby & Long),—*The Slender Clue, a Detective Story*, by L. L. Lynch (Ward & Lock),—*The Red Maskers, a Parisian Intrigue of 18—*, by G. B. Harvey (Digby & Long),—*Much Land to be Possessed, and other Sketches*, by Mrs. O'Reilly (T. Vickers-Wood),—*Poems*, by T. J. Powys (Kegan Paul),—*Lyrical Versicles*, by R. T. N. (Bristol, Arrowsmith),—*Splay-Foot Splashing in Divers Places*, by Goosestep (Leadenhall Press),—*The Stage in the Greek Theatre according to the Extant Dramas*, by E. Capps (New Haven, U.S.),—*Don Juan, a Play in Four Acts*, by R. Mansfield (New York, Bouton),—*Thoughts and Reflections of the late David Tertius Gabriel concerning Social, Metaphysical, and Religious Subjects* (Fisher Unwin),—*The Sermon Year-Book, and Selected Sermons for 1891* (Hodder & Stoughton),—*Social and Present-Day Questions*, by Archdeacon Farrar (Hodder & Stoughton),—*The Divine Humanity, and other Sermons*, by the late Rev. J. T. Stannard, edited by the Rev. J. Hunter (Glasgow, MacLehose),—*Psychologie der Suggestion*, by Dr. Hans Schmidkunz (Stuttgart, Enke),—*Vie de Mirabeau*, by A. Mézières (Hachette),—*Souvenirs du Sundgau*, by Madame O. Gevin-Cassal (Paris, Lecène & Co.),—*Alciabiade e la Mutolazione delle Erme*, by Giovanni Oberziner (Genoa, Donarth),—*Le Journalisme*, by E. Dubief (Hachette),—*Molière's Les Fourberies de Scapin*, edited by G. H. Clarke

(Williams & Norgate),—*Les Écrivains Français: Stendahl*, by A. Rod (Hachette),—and *Führer durch die öffentlichen Sammlungen klassischer Alterthümer in Rom*, Vol. I., by W. Helbig; Vol. II., by W. Helbig and E. Reisch (Leipzig, Baedeker).

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A COMPLAINT.

108, Lexham Gardens, W.

A PUBLISHER, whose name is not familiar to me, advertises in a literary journal of this month's date his intention "to issue a series of memoirs" under the title of "The Memoir Library." A friend tells me that a well-known West-Country bookseller has distributed a like advertisement among his customers. Descriptions of the first three volumes of this new series are supplied in these announcements, and I thence learn with surprise that the third volume of "The Memoir Library" is to be an edition of Lord Herbert of Chesham's autobiography, "with notes and a continuation of the life" by myself.

More than six years ago I edited somewhat elaborately Lord Herbert's life for Mr. Nimmo. I understand that the publisher of "The Memoir Library" has purchased a small number of remainder copies, with the intention of bestowing on them a new binding and a new title-page bearing his own imprint and this year's date. I have no pecuniary interest in the work, and cannot reasonably object to any method of disposing of the unsold copies, provided only that when they are offered for sale to the public they are accurately described as what they are. I believe myself justified in protesting against an endeavour to represent a work of mine that is six years' old as a new publication. I am told that the number of copies involved in the transaction is small, but I decline to regard that circumstance as a sufficient justification of the procedure.

Had I any desire to invite the attention of the public anew to my edition of Lord Herbert's life, I should deem it essential to introduce a few changes and corrections—the results of my recent researches. But I have other personal grounds of objection to the course pursued by the publisher of "The Memoir Library." It is disagreeable to be summarily deprived of a privilege, which men of letters commonly exercise, of selecting for themselves the publisher with whom to associate their name. Nor can I view with equanimity my connexion with a "series" of whose character I know nothing, and whose publisher has not deemed it desirable to acquaint me with his intention of pressing me into his service as one of his contributors.

SIDNEY LEE.

COACHING AND CRAMMING.

12, Portland Place, Addison Road, W., May, 1892.

MR. WREN is quite welcome to his joke. Years ago Lord Sherbrooke, in a letter quoted in the *Spectator*, said, "I have been a crammer [misprinted *examiner*] myself, of which title I am by no means ashamed." *Agaphia*, I may say incidentally, is no coinage of Mr. Wren's. The word was used at least twenty years ago, to describe a complaint "in which the patient speaks, but blunders sadly in writing." An article entitled "The Duel between the Public Schools and Private Coaches," in the *Nineteenth Century* for June, 1891, betrays marked symptoms of the malady.

In my former note I did not think it necessary to point out to the readers of the *Athenæum* that the word "cramming," as applied to imparting knowledge, has been used all along, since the days of the *Microcosm*, in two fairly distinct senses—a narrow one, in close touch, as it were, with the physical origin of the metaphor when referring to professional examinations, and a wider and vaguer one, in reference to the honour examinations of the universities and general culture. The introduction of competitive examinations for the public services, and the multiplication of schools and triposes at the universities, have left the term precisely as it was before. The malign ingenuity of headmasters since the early sixties is not responsible for any shade of meaning that the word now bears.

To make this perfectly clear, I will select a few more quotations from my collection. The following passage occurs in the *Quarterly Review* for August, 1834 (p. 140):—

"In short, we would put the plain question whether what is technically called at the universities the 'cramming' system, the results of which are sometimes, both at school and at college, so apparently flattering to the instructor and so complacently admired by the parent, answers in the end one real purpose of education? whether Jack, though, by some good fortune, or as the reward of such incessant toil, he may have obtained school and university honours, is not as dull a boy as ever, perhaps conceited in his dullness? Even his habits of application, not being voluntary, are by no means settled and confirmed; no one of the faculties which are to be of use in public life has been quickened or rendered more acute; he has not acquired one taste which will give a polished tone to his mind, he has neither a scholarlike, nor a literary, nor a scientific turn."

From the same review for June, 1827 (p. 256), I take this:—

"Of the *grinders* at Edinburgh, it is but justice to say that they are an industrious class of men, and well qualified to discharge more important functions, if, confining themselves as now to particular faculties, they were regularly attached to the university as teachers. The operation which they perform with so much dexterity is called in England *cramming*, and we take leave to say that the southern metaphor is the more correct of the two—inasmuch as an instrument is not at least made permanently obtuse by being edged for the nonce, whereas it is well ascertained that you permanently weaken the digestive powers of an animal, in the exact proportion in which you overfeed him for the cattle-show."

In one of Beverley's once-notorious "Letters" there is a plainer and more nauseous application of the metaphor to candidates for Holy Orders, but the following is inoffensive enough for quotation (Letter to Duke of Gloucester, third edition, 1833):—

"The scholars of Cambridge are, generally speaking, most superficially instructed, and if you take them out of the beat of those matters which they have prepared for examination, which is popularly called *cram*, they are the most ignorant of mortals. From [Eton] they go to Cambridge, and there they bring into play the smatterings of Greek and Latin which they had acquired at school, read a few more Greek tragedies or comedies, make some elegant epigrams, and being fully initiated into the fashionable 'cram' of the University, obtain the prizes."

"Cram" is also mentioned in the same way in "Alma Mater," a novel in two volumes, published in 1827, but professing to be a picture

of Cambridge life about 1818. This is probably the only novel in existence in which the "plot" works up to complete sets of Senate House and Trinity fellowship examination papers, and the happy-ever-after period is occupied in "pupiling."

"Gradus ad Cantabrigiam" (1824) deals very vaguely with the word.

My last quotation shall be from R. L. Edgeworth's (Maria Edgeworth's father) "Essays on Professional Education." It was published in 1809:—

"The *grinders* or *crammers*, or by whatever other name these scientific *setters up* may be called, must do their part, and after the purpose has been effected, and the degree obtained, the young physician may then be allowed to sort the mass of heterogeneous knowledge which was stowed into his memory for the occasion; he may throw aside for ever what is useless and retain only what is valuable."—C. iv., "On Medical Education."

When I say that "coaching" is an Oxford term, "cramming" a Cambridge one, Mr. Wren says, "This is not so." I must separate my two assertions and restate them. I say that "coaching" is an Oxford term. "This is not so," says Mr. Wren. I say that it is highly probable that "cramming" is a Cambridge term. "This is not so," says Mr. Wren. Beyond the bare negative he attempts no proof, unless a quotation from the amusing "Cambridge Sketches by a Don," that appeared in the *Pall Mall*, and which were subsequently (1865) republished in book form, is to be considered so. Mr. Leslie Stephen is, from his wide reading, the very man to tell us whether an instance of the word "coaching" can be found in use at Cambridge earlier than the one quoted by me from *Fraser*. As the early volumes of *Fraser* are not in every library, having become the prey of the curiosity-hunter, and as they are consequently little read, though no doubt carefully looked after and dusted, I should have added that the writer from whom I quoted acknowledges his debt to the Oxford "Pluck Papers." What, then, is wanted is an example of its use before 1836. Until that is forthcoming I shall hold with Mr. Hildyard (1844) that the word is an Oxford one.

Mr. Wren's treatment of "cramming" is still less satisfactory. He quotes a pronouncement of Mr. Churton Collins's, which bids fair to become a *locus classicus*. It has already appeared in an article of Mr. Wren's in the *Fortnightly* (August, 1891), and in an article of Mr. Wren's in the *United Service Magazine* (March, 1892), but in neither paper is there a hint given as to when or where Mr. Collins made the remark.

In the entire absence of dated quotations and references, the "Slang Dictionary" (Camden Hotten's, I suppose) is of no help to us. The definitions quoted from the slang dictionaries are utterly misleading. *Cram* = lie is a word of different origin altogether. Misleading also is the citation in Richardson's "Dictionary" (1836), "Watts, 'Of Books and Reading,' part i. c. 4." The right reference is to that "common object of" the cottage bookcase Dr. Isaac Watts's "Improvement of the Mind," part (or vol.) i. c. 4, "Of Books and Reading." But the extract from Dr. Watts is quite beside the mark. We are not concerned here with mental gluttony any more than with the digestion of an alderman or the crop of a barn-door fowl. My point is that the word "cramming" applied to preparation for examinations occurs first (I speak under correction) in the *Microcosm*, i.e. The paper was written by Robert Smith (Sydney Smith's brother), who was subsequently a Fellow of King's. In his time King's College men were exempted from the University mathematical examinations. My guess was that the word "cram" in this sense originated with the classical scholars of King's College, Cambridge.

J. P. OWEN.

THE BOOKSELLERS' PROVIDENT INSTITUTION.

44, Oakley Road, N., May 21, 1892.

MESSRS. APTED AND HUCKVALE, in their reply to Mr. Shaylor's letter, say the latter confirms the view expressed in their previous communication. Clearly they object to relief being granted "at the discretion of the directors," and "only when in necessitous circumstances."

At whose discretion should it be but those who are chosen from among the members by the members themselves? Surely Messrs. Apted and Huckvale do not suggest it should be at the discretion of the applicant; and I presume they would not contend that all applicants, whatever their needs, should be placed upon the same footing, and a single member, or widow without encumbrance, be granted the same amount as a widow left with a large young family; or cases in which there is, perhaps, great affliction or exceptional circumstances.

Every case which now comes before the relief committee is most carefully and sympathetically considered on its merits, and relief granted to the fullest extent possible. The relief committee are responsible to the board of directors, and the latter to the members. To suppose that for so small a subscription any member may claim at a certain date an annuity (as some appear to think they ought to be able to do) is out of the question, unless the subscriptions are very greatly increased.

Messrs. Apted and Huckvale appear to be under the impression that it is to the interest of the Institution that new members should join. This is quite a mistake; and, while the directors welcome all eligible candidates, it must always be borne in mind that every one who joins may come upon the funds for very large sums. The report for 1891 illustrates this. Four deaths occurred during the previous year, in which the recipients had received respectively 739*l.*, 610*l.*, 513*l.*, and 280*l.*; a total of 2,142*l.*—a good return for subscriptions amounting to 84*l.* in all. Manifestly all members cannot receive such sums, but only those who are "in necessitous circumstances."

Many while young miss the golden opportunity of joining this incomparable Institution, and now swell the number of those who, knowing little of its working and nothing of the unspeakable boon and blessing it has been, and is, to many who have no other means of subsistence whatever, have no good word to say for the Institution. The loss may be theirs.

HENRY LAMB.

4, Stationers' Hall Court, May 23, 1892.

It would appear from the letter of Messrs. Apted and Huckvale in your last issue that they rely more upon the letter of the rules than the spirit in which they have always been administered.

It is, I suppose, the "power to grant" vested in the directors which they object to; but this power the directors understand to be merely a technical phrase, which they have always interpreted to mean that they shall grant relief provided the case comes within the rules. Should the directors decide unfavourably to the member, he can, under rules 54 and 55, which provide for the settlement of disputes between members and those acting on behalf of the Institution, appeal to three well-known gentlemen, whose names are printed in the rules and who are not members of the Institution, to act as arbitrators on his behalf.

I still maintain that members have rights, and can claim relief, and also enforce that claim should the directors act contrary to the spirit of the rules or to the facts of the case.

To all who know the workings of the Institution it may be justly described as both "Provident" and "Benevolent." J. SHAYLOR.

SALE.

THE sale comprising portions of the libraries of R. M. Thomas, W. J. Fox, M.P., L. F. de Beaumonte, and other private collectors, at the rooms of Messrs. Sotheby, Wilkinson & Hodge, contained several rare and interesting books. The following prices were realized: Arnold's *Cromwell*, Strayed Reveller, Empedocles, and Poems, first editions, 10*l.* 12*s.* 6*d.* Mr. Bridges's Poems, first editions, 6*l.* 18*s.* Paracelsus, Strafford, Sordello, Christmas Eve, Men and Women, Ring and the Book, Dramatis Personæ, Red Cotton Nightcap Country, and other Poems, all first editions, 14*l.* 8*s.* Mr. Lang's Ballads of Old France, and other Poems, first editions, 28*l.* 19*s.* Mr. Morris's Poems, first edition, 19*l.* 12*s.* 6*d.* Mr. Swinburne's Cleopatra, first edition, 5*l.* 7*s.* 6*d.*, and his Siena, 4*l.* 4*s.* Lord Tennyson's Poems, first edition, 6*l.* 6*s.*, and that of 1833, 15*l.* 15*s.*; In Memoriam, first edition, 5*l.* Scott's Waverley, first edition, 5*l.* 2*s.* 6*d.* Shelley's Refutation of Deism, 33*l.* Molière, Le Sicilien, Le Mariage forcé, Le Misanthrope, and Dépit amoureux, first editions, 92*l.* 5*s.* Racing Calendar from 1773 to 1890, 16*l.* Arabian Nights, by Burton, 22*l.* 10*s.* Description de l'Égypte, 20*l.* Browning's Works, first editions, in 29 vols., 33*l.* Goldsmith's Vicar of Wakefield, first edition, 94*l.* Walton's Angler, first edition (cut in headline), 210*l.*; fifth edition, 17*l.* 10*s.* Lovelace's Lucasta, 44*l.* Lamb's Tales from Shakespeare, 16*l.* 10*s.* Lilly's Warning for Faire Women, 37*l.* Gray's Elegy, first edition, 59*l.*; another copy in a volume of tracts, 26*l.* Hutchinson's Cumberland, 15*l.* Holinshed's Chronicles, first edition, 86*l.* De Bry, Peregrinations, 50*l.* Delange, Faïences, 20*l.* Hunter's South Yorkshire, 10*l.* 15*s.* Browning's Bells and Pomegranates, 13*l.* 15*s.* Lord Tennyson's Works and Tennysonianana, 83*l.* Ruskin's Modern Painters and Stones of Venice, 28*l.* Dickens's Works, 44 vols., original editions, 165*l.* Byron's Poems on Several Occasions, presentation copy from the author, first edition, 68*l.* Du Guesclin, 1490 edition, 45*l.* Lace Patterns, 34*l.* Heures de Rome, printed in 1499 on vellum, 17*l.* Officium S. Crucis, MS. on vellum, written by J. Tarranus, 17*l.* Heures du Chrestien, 17*l.* Horæ, 1518 edition, 11*l.*; and 1502 edition, 9*l.* Missale Romanum, 1605, bound by Clovis Eve, 25*l.* Military Costumes, Episodes and Incidents, 107*l.* Blake's Marriage of Heaven and Hell, 50*l.* La Fontaine, Fables, first edition, 25*l.* Ballooning, illustrated, 96*l.* Thackeray's Flore et Zephire, 56*l.* Fraser's Chiefs of Grant, 20*l.* 10*s.*; and his Frasers of Philorth, 14*l.* Cruikshank's Drawing of the Rival Fountains, 21*l.* Bewick's Quadrupeds, first edition, 8*l.* 10*s.*; British Birds, first edition on largest paper, uncut, 40*l.*; Select Fables, largest paper, 12*l.* 10*s.* The sale produced 4,071*l.* 12*s.* 6*d.*

THE POETS' NIGHTINGALES.

MR. F. S. ELLIS's quotation in the *Athenæum* for May 14th of Shelley's lines,

There the voluptuous nightingales
Are awake thro' all the broad noon-day,

reminds me of the beautiful postscript to a letter addressed by Coleridge to Allsop from Highgate on May 10th, 1825. It is printed in 'Letters,' &c. (p. 235), but I transcribe from the original, and find that the only word underlined by Coleridge was the last:—

"Years have passed since I heard the Nightingales sing as they did this evening in Mr. Robart's Garden grounds; so many, and in such full song, particularly, that giddy voluminous Whirl of notes which you never hear but when the Birds feel the temperature of the air voluptuous."

In 'The Nightingale,' "written in April, 1798," Coleridge tells us that in the Alfoxden woods Miss Wordsworth had watched

Many a nightingale perch giddily
On bloomy twig still swinging from the breeze,
And to that motion tune his wanton song,
Like tipsy joy that reels with tossing head

Long years after the poem was written, Coleridge made a curious use of one of its phrases:

My Friend, and my Friend's Sister! we have learnt
A different lore: we may not thus profane
Nature's sweet voices, always full of love
And joyance!

The friend and sister, of course, were William and Dorothy Wordsworth, and the profane person Milton, who had (once—*les absents ont toujours tort*) called the nightingale a "melancholy" bird. In 1825, when writing 'Aids to Reflection,' Coleridge addressed to Edward Irving a long foot-note on the subject of infant baptism, winding up with these words:—

"But you, honored IRVING, are as little disposed, as myself, to favor such doctrine!

Friend pure of heart and fervent! we have learnt
A different lore! We may not thus profane
The Idea and Name of Him whose absolute Will
Is Reason—Truth Supreme!—Essential Order!"

The "profane" persons of this stanza were Doctors Mant and D'Oyley, a fact which is not to be learnt from the later editions of the 'Aids,' but is made clear enough in the original one (1825, p. 373). J. D. C.

Literary Gossip.

DR. BOYD has now completed the second and concluding volume of his 'Twenty-five Years of St. Andrews,' which may, therefore, soon be expected from Messrs. Longman. A. K. H. B. takes up his tale from October, 1878, and brings it down to the spring of the present year. Principals Tulloch and Shairp, Bishop Wordsworth, and Mr. Andrew Lang are among the central figures of vol. ii., as Dean Stanley, Kingsley, and Mr. Froude were of vol. i.

THE scene of 'Elder Conklin,' Mr. Frank Harris's new story in the June *Fortnightly*, is laid in a Western State. The Elder, a sort of Père Goriot in his love for a daughter, is a Presbyterian who is an unconscious pagan. Essentially a man of action, he deals with facts decisively, and thus the incidents are strong.

MR. FROUDE has accepted the position of Honorary Life Fellow of the Royal Historical Society, recently offered to him by the President, Sir M. E. Grant Duff, on behalf of the Council of the Society.

MR. FITZPATRICK writes:—

"In acknowledging my discoveries about Samuel Turner you mention that Mr. Lecky had previously printed a letter of Lord Camden to the Home Office in which his lordship disclosed Turner's true name. Kindly allow me to say that two years previous to the publication of Mr. Lecky's final volumes, in which Lord Camden's letter appears, my book had been ready for the printer, but was put aside in order that, as the preface states, I might discharge the onerous task of editing, for Mr. Murray, the O'Connell memoir and letters. I had a correspondence with Mr. Lecky about Turner long before the seventh volume of his *magnum opus* appeared, and at p. 48 of 'Secret Service under Pitt' I quote from that correspondence. No one but myself ever attempted to identify the mysterious betrayer who plays so important a part in Mr. Froude's 'English in Ireland' (iii. 277 *et seq.*), and whose mask seemed to that acute thinker impenetrable. My spies are not all Irish—instance Cockayne, the London attorney, whom Pitt paid to accompany the Rev. Wm. Jackson to Ireland, and on whose unsupported testimony the unfortunate parson was sentenced to death."

MR. EDWARD DELILLE, whose next article in the *Fortnightly Review* will be on Guy de Maupassant, will shortly publish in book form his essays on modern French authors.

At the anniversary dinner of the News-vendors' Benevolent Institution on Saturday last the secretary announced subscriptions amounting to nearly 1,000*l.*, including 50*l.* from Sir Algernon Borthwick, the chairman; 50*l.* from Mr. Horace Cox; a like sum from Messrs. W. H. Smith; *Daily Telegraph*, 25*l.*; and on Mr. A. H. Hance's list 82*l.* 14*s.*, of which 20 guineas were given by the *Daily Chronicle* and 20 guineas by *Lloyd's*. In the course of his address Sir Algernon expressed his regret that the funds last year were not quite so good as in previous years, and in consequence certain deserving persons who had been looking forward to receiving pensions had to be disappointed. He thought the Institution ought to receive more support from the general public, who were greatly indebted to the news-vendors; and with this opinion we quite coincide.

MESSRS. GREVEL are going to issue a translation of the 'Memoirs of Baron Ompteda, Colonel of the King's German Legion.' Ompteda served at Vittoria and the sieges of San Sebastian and Bayonne, and afterwards at Waterloo.

BARRY CORNWALL'S nephew, Mr. Bryan C. Waller, author of 'The Twilight Land,' is about to publish a poem, of which the subject is 'Perseus with the Hesperides.'

THE death is announced at an advanced age of Mr. Stephen Austin, of Hertford, the well-known printer, whose press at Hertford became famous in the days when John Company still trained his future administrators at Haileybury. It was owing to the support of the Company, which showed a very different feeling towards Oriental learning from its successors at the India Office, that he was enabled to embark in the enterprise of Oriental printing in a small country town. Gradually, owing to his good taste, his fame became European, and the works he issued procured him medals at home and abroad.

THE Dowager Countess Russell, the widow of the statesman, has compiled a volume for family worship, which Mr. Hare, of Essex Street, will bring out.

MR. PURCELL'S life of Manning, which we mentioned several weeks ago, will be issued by Messrs. Macmillan about the new year.

A CORRESPONDENT calls attention to the check Sir Evelyn Baring and his friends have received in their efforts to promote the study of English in Egypt. Having given prizes in the schools, the number of students learning English rapidly increased, and approached the number of those learning French. The Alliance française, for propagating the French language throughout the world, observing this, have induced the Egyptian authorities to withdraw permission for prizes being given for either English or French. Apparently this puts both languages on an equality, but in reality French will be restored to its old state of preference, as its students will have the advantage in the greater premiums of public employment. There is no society here to support Sir Evelyn Baring, or any one elsewhere, in endeavours to extend the language of the English-speaking races. Perhaps the Society of Authors may find it worth their while to consider the relation of language to copyright. There is, it is true, a reading public

for English of one hundred and twenty millions, but there is a large trade in Paris for French text-books through the assiduous patronage of French teaching in various countries. French novels are also largely purchased, including translations of English.

ON Friday in last week, May 20th, the first five millions of volumes issued to readers from the Mitchell Library, Glasgow, was completed at 8-21 P.M. This stage in the history of the library would have been reached many months earlier but for the suspension of issue during the reconstruction of the present premises. Counting from November 5th, 1877, when the first volume was issued in the rooms formerly occupied at No. 60, Ingram Street, 3,992 working days have been spent in dealing with this large amount of reading, the average number of volumes consulted daily over the whole period being 1,253.

FRAU SOPHIE HASENCLEVER, who died a few days ago at Düsseldorf, was a daughter of W. von Schadow. She made some mark by her own poems, and specimens of her 'Rheinische Lieder' are to be found in most collections of modern German poetry. Her best work, perhaps, was her version of the sonnets of Michael Angelo. She translated also the 'Divina Commedia' of Dante. She was a devoted and scholarly adherent of the German Old Catholic movement, and entertained, like Dr. von Döllinger, a singular veneration for the Florentine poet.

ANOTHER German poetess, Frau Helene von Hülsen, born Countess von Haseler, died in the same week. She was born in 1829, and in 1849 married the Theater-intendant von Hülsen, of Berlin. She published the first edition of her lyrical poems under a pseudonym in 1867, and during the ten following years issued several volumes of novels and stories, which obtained considerable popularity, since which time she has published much in her own name.

MISS HANNAH LYNCH'S novel of modern Greek life, which we reviewed last week, has already been translated by Mr. Demetrius Bikelas, and will be published in Athens next July.

MR. PAUL LEICESTER FORD, of Brooklyn, N.Y., has completed his compilation of the writings of Jefferson, which will at once be put to press by Messrs. G. P. Putnam's Sons.

THE Parliamentary Papers this week include a Return showing the Number of Mines at Work, together with the Number of Persons Employed, &c. (1*d.*); and the Annual Statement of Navigation and Shipping of the United Kingdom for 1891 (3*s.* 1*d.*).

SCIENCE

GEOGRAPHICAL NOTES.

MR. A. C. MACDONALD, the treasurer of the Antarctic fund of the Australian Association for the Advancement of Science, reports that 14,044*l.* have now been raised, including a contribution of 5,000*l.* from Sir Thomas Elder, and a similar amount from Baron Oscar Dixon. Only 1,000*l.* are, therefore, required to make up the 15,000*l.* which Baron Nordenskjöld considers sufficient to equip an efficient scientific expedition. This amount, it is confidently hoped,

will be furnished by the Governments of Western Australia, New Zealand, Victoria, and Queensland. The expedition, as at present arranged, will arrive in September, 1893, at its last coaling port and starting-point in the southern hemisphere.

Capt. Bower, of the Indian Staff Corps, and Dr. Thorold have just made an adventurous journey of over 2,000 miles across the loftiest and bleakest portion of the Tibetan plateau, from Leh, the capital of Ladak, to Tarchendo, the great tea and trading mart in Western China. The greater part of this region lies at the enormous altitude of over 15,000 feet above sea level, while the extreme western part is close on 18,000 feet. It was traversed eighteen years ago by an Indian native surveyor, the Pundit Nain Singh, C.I.E., whose description of the country will, no doubt, be found to apply equally to the part covered by Capt. Bower's route, which lies about a hundred miles northward of Nain Singh's survey. Wide, open grassy valleys, bounded by low grass-covered hills, through which occasional openings gave a view of extensive plains stretching away as far as the eye could reach, and crowned by occasional snow-capped mountains of vast height—such was the nature of the landscape through which the Pundit toiled for some weary weeks. The country is not quite deserted, for there are several nomad tribes, who either keep large herds of cattle or else derive sustenance from the thousands of antelope and gigantic wild sheep (*Ovis ammon*) and other wild game found in astonishing abundance. Capt. Bower, however, seems to have fallen in with absolutely no one till within a few marches from Lhasa, the sacred capital of Tibet, when he was met by officials sent to arrest his further progress. But with characteristic determination he refused to turn back, and kept his face steadily towards the Chinese frontier, eventually reaching Tarchendo on February 10th and Shanghai on March 29th. The journey is altogether a remarkable exploit, and even eclipses in length the recent exploration of M. Bonvalot and Prince Henry of Orleans, with which, lying over much of the same region, it not unnaturally provokes comparison.

'Japanese Characteristics,' by Prof. C. G. Knott, in the *Scottish Geographical Magazine*, should be read by those whose opinions of Japan and things Japanese are based upon an experience extending over a few weeks only. "The more we mix with this most interesting of Oriental peoples," so says the author, "the more difficult we find it to hit off their characteristics"; and notwithstanding an eight years' residence in the country he confesses that "into the inner heart of this sunny people the foreign eye has never penetrated."

ASTRONOMICAL NOTES.

THE planet Venus, which has presented such a magnificent appearance lately in the evening sky, will attain her greatest brilliancy on Thursday next, the 2nd prox., being at the time about 4° due south of Pollux. She will continue in the constellation Gemini throughout the month of June, setting earlier each night and at the end of it about 9 o'clock in the evening, not long after sunset. Mars rises now a little before midnight in the constellation Capricornus. Jupiter is in Pisces, and does not rise until nearly 2 o'clock in the morning; by the end of June he will rise about half-past 12. Saturn will remain during June in the constellation Leo, somewhat more than 10° to the south of β Leonis and about 2° north of β Virginis; at the end of the month he will set a little before midnight.

A paper by Dr. Max Wolf in No. 3092 of the *Astronomische Nachrichten* shows that he has at different times registered on his photographic plates several unknown planets, in addition to those which have since been observed and had their orbits determined.

No 3370, MAY 28, '92

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A valuable paper by Dr. and Mrs. Huggins, on that remarkable star, the Nova in Auriga, was read before the Royal Society on the 19th inst., and a copy has been kindly sent us. It is now known that the first record of the appearance of this star was its registration as a 5th magnitude one on a photographic plate taken at Cambridge, U.S., on the 10th of December last. After attention was called to it by Dr. Anderson, of Edinburgh, at the beginning of February, it was closely and continuously scrutinized. Throughout February and the early days of March its light declined very slowly, but with frequent and considerable fluctuations, from the 4.5th to the 6th magnitude. After March 7th the oscillations in the intensity of the light—produced probably by commotions attendant on the causes of its outburst—calmed down, and the magnitude rapidly and steadily diminished to the 11th by March 24th, and to the 14.5th by the end of April. Dr. and Mrs. Huggins's observations of its spectrum extend from February 2nd to March 24th. The duplex nature of that spectrum is generally known, indicating the presence of two bodies, one approaching, the other receding from the earth:—

"All the bright hydrogen lines, and some other of the bright lines, were doubled by a dark line of absorption of the same gas on the blue side. The shift of the dark hydrogen lines towards the blue showed a velocity of approach of this cooler gas somewhat greater than the recession of the gas emitting the bright lines. Our estimates of the relative velocity would place it at about 550 miles a second, which is in good accordance with the result obtained by Prof. Vogel from the measurement of his photographs."

In discussing the cause of the remarkable phenomena presented by the Nova, Dr. and Mrs. Huggins consider it probable that no actual collision between two bodies took place, but a very close approach, which (as pointed out some time ago) would, with possibly some mutual interpenetration and mingling of the rarer gases near their boundaries, set up enormous disturbances of a tidal nature, amounting, perhaps, to partial deformation in the case of gaseous bodies, and producing great changes of interior pressure, sufficient to give rise to tremendous eruptions of the hotter matter from within, immensely greater, but similar in kind to solar eruptions.

"The circumstance that the receding body emitted bright lines, while the one approaching us gave a continuous spectrum with broad absorption lines similar to a white star, may perhaps be accounted for by the two bodies being in different evolutionary stages, and consequently differing in diffuseness and in temperature. Indeed in the variable star β Lyra, we have probably such a binary system, of which one component gives bright lines, and the other dark lines of absorption. We must, however, assume a similar chemical nature for both bodies, and that they existed under conditions sufficiently similar for equivalent dark and bright lines to appear in their respective spectra."

SOCIETIES.

ROYAL.—May 19.—The President in the chair.—Dr. G. M. Dawson was admitted into the Society.—Prof. W. Kühne, Prof. Mascart, Prof. Mendeleeff, and Prof. H. A. Newton were elected Foreign Members.—The following papers were read: 'On Nova Aurigæ,' by Dr. and Mrs. Huggins.—'On the Changes produced by Magnetism in the Length of Iron and other Wires carrying Currents,' by Mr. S. Bidwell.—'On the Measurement of the Magnetic Properties of Iron,' by Mr. T. Gray.—'On the Development of the Stigmata in Ascidiæ,' by Mr. W. Garstang.—'Observations on the Post-embryonic Development of *Ciona intestinalis* and *Clavelina lepadiformis*,' by Mr. A. Willey.—and 'On the Human Sacrum,' by Prof. Paterson.

GEOGRAPHICAL.—May 23.—*Anniversary Meeting.*—Right Hon. Sir M. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows: Hon. D. McBryden, Surgeon-Col. H. F. Paterson, Major L. Edye, Capt. H. L. Gallwey, Lieut. G. Cameron, Lieut. C. Villiers, Rev. T. Hammond, Rev. S. A. Steinhil, Dr. T. M. Simonis, Messrs. R. McCall Elliot, J. A. Grant, A. J. Graydon, E. W. Mellor, F. Paddock, and L. Wedgwood.—The fol-

lowing gentlemen were elected as Council and officers for 1892-93: *President*, Sir M. E. Grant Duff; *Vice-Presidents*, Sir R. Alcock, Sir J. Hooker, Sir J. Kirk, Major-General Sir H. C. Rawlinson, General R. Strachey, and C. R. Markham; *Treasurer*, E. L. S. Cocks; *Trustees*, Right Hon. Lord Aberdare and Right Hon. Sir J. Lubbock; *Hon. Secretaries*, D. W. Freshfield and H. Seeborn; *Foreign Secretary*, General Sir C. P. B. Walker; *Councillors*, W. T. Blanford, Hon. G. C. Brodrick, Hon. G. Curzon, Lieut.-Col. J. C. Dalton, Major L. Darwin, F. Galton, Sir G. D. T. Goldie, Major-General Sir F. J. Goldsmid, Sir A. Hodgson, Sir W. Mackinnon, E. D. Morgan, J. Murray, C. E. Peek, E. G. Ravenstein, Sir R. W. Rawson, P. L. Selater, S. W. Silver, Col. H. C. B. Tanner, General J. T. Walker, Capt. W. J. L. Wharton, and Col. Sir C. W. Wilson.—The Royal Medals for the Encouragement of Geographical Science and Discovery were presented: The Founder's Medal to Mr. A. R. Wallace, in recognition of the high geographical value of his great works, 'The Geographical Distribution of Animals,' 'Island Life,' and 'The Malay Archipelago,' and his further claim for distinction as co-discoverer with Darwin of the theory of natural selection. The Patron's Medal to Mr. E. Whymper, for the results of his journey in 1879-80, recorded in his work 'Travels among the Great Andes of the Equator,' London, 1892, 2 vols., besides a volume on the aneroid barometer. In the course of his explorations Mr. Whymper twice ascended Chimborazo, spending sixteen nights at elevations over 16,000 ft., and ascertaining its true elevation, hitherto exaggerated. He also ascended to the tops of Cotacachi, 16,301 ft.; Antisana, 19,335 ft.; Pichincha, 15,918 ft.; Sincholagua, 16,365 ft.; and Cotopaxi, 19,613 ft. He has largely corrected and added to our geographical and physical knowledge of the mountain systems of Ecuador. By means of three mercurial barometers, carried to the mountain tops by the late J. A. Carrel, seventy altitudes were ascertained. Eight aneroids were also used, and by a series of experiments and comparisons the defects of the instrument were illustrated, together with the inadequacy of the tests hitherto applied to them. Mr. Whymper also made a series of careful observations on the action of low pressures on the human frame. The Murchison Grant for 1892 to Mr. R. Swan, surveyor and geologist, who accompanied Mr. Bent in his expedition to Mashonaland, making a careful route-map of the country traversed down to the East Coast at Beira. His observations have materially altered the cartography of the region. The Back Grant to the Rev. J. Sibree, for his many years' work on the geography and bibliography of Madagascar. The Cuthbert Peek Grant to Mr. C. W. Campbell, for his important journeys in Korea. The Gill Memorial to Mr. G. H. Garrett, for important geographical work done during the past fifteen years in Sierra Leone.—The scholarships and prizes given by the Royal Geographical Society to students in training colleges for 1892 were also presented.—The annual address on the progress of geography during the year was delivered by the President.

BRITISH ARCHEOLOGICAL ASSOCIATION.—May 18.—Mr. J. W. Grover in the chair.—The progress of the arrangements for holding the congress at Cardiff was detailed.—Mr. Loftus Brock exhibited a series of articles which had been found in recent years in various parts of London, in proof of the existence of a settlement on the site of the city in prehistoric times. The articles consisted of bones split for the extraction of the marrow, bone spear-heads hacked into shape by flint implements, and pottery not worked on a wheel.—The Chairman produced an old Bible covered with embroidery in silver and colours, most probably the work of the nuns of Little Gidding.—Mr. Wells reported the discovery of prehistoric remains which has been made in cutting a watercourse on the Wray Park Estate, Maidenhead. On land which had once been a bog, at a depth of seven or eight feet, the antlers of red deer used as a pick have been met with, together with a portion of a human skull, flint implements, and a stone axe, which, after having been cut and polished, had been repolished at a later period. Many hazel nuts were also found and cockle shells, the latter being the refuse of food.—The Chairman spoke of a ford which appears to have existed at Maidenhead in Roman times, and probably for a period long anterior.—Mr. Earle Way exhibited a small collection of Egyptian antiquities, the principal of which was a cone of a foundation deposit with an inscription.—A paper on the merchants' marks of England was then read by Mr. R. Davis. This was an exhaustive treatise in which the rise of the use of merchants' marks was traced from early times to our own. Old Acts of Parliament were cited in which merchants, 1420, were to mark barrels with a sign, and others required goldsmiths to have their marks, while an action *temp.* Elizabeth was referred to for the forging of a merchant's mark. Old docu-

ments were produced in which certain witnesses had affixed their marks, the latter being distinctive and not a common sign. Thumb marks from the actual thumb of the witness were also noticed. Arms and marks were sometimes used by the same individual when qualified to bear arms, and the instance of Mr. Canynge and some others were mentioned; while the shield of John Terry, 1524, in St. John's Church, Maddermarket, Norwich, bears his arms, those of the Mercers' Company, and his merchant's mark. Many of these marks are based upon a cross, apparently in token of good faith. The paper was illustrated by drawings of over five hundred examples from monumental brasses, documents, stained glass, and seals.

NUMISMATIC.—May 19.—Dr. J. Evans, President, in the chair.—Messrs. F. B. Baker, A. Balmerino, and R. A. Neil were elected Members.—Lord Grantley exhibited a series of bracteates, or rather "Schwartzpfennige," attributed to Strasburg, the earliest of which (episcopal coins of the thirteenth century) bore the figure of an angel holding a cross, and the latest a fleur de lys. The point which Lord Grantley wished to establish was the evolution of the lys type from the angel type by a gradual process of degradation by which the angel became no longer recognizable as such, being little by little transformed through several stages of development into a fleur de lys, which thus became the distinctive symbol of the money of Strasburg.—Mr. F. P. Weber exhibited a sixteenth century token, believed by him to have been a "Memento mori," bearing the legend "As soon as wee to bee begonne we did beginne to be undone." On the one side was a rose and on the other side a skull, above which a little winged genius was represented in a sorrowful attitude. The whole type was surrounded by a serpent with its tail in its mouth, the emblem of eternity. In illustration of the above type Mr. Weber exhibited an Italian medal by Giovanni Boldi, dated 1466, bearing on the obverse a youthful head of the Roman Emperor Caracalla, and on the reverse a skull and cross-bones with the words "Io son fine." On one side of the skull was the figure of Death in the form of a winged Cupid-like boy holding a torch, and on the other side was a mourning youth. Mr. Weber also exhibited a steel plaque bearing the portrait of the medalist Christian Wermuth (1661-1723), engraver to the mint of Gotha.—Dr. H. Weber read a paper on some rare Greek coins in his collection, and exhibited the original specimens described.

ZOOLOGICAL.—May 17.—Prof. W. H. Flower, President, in the chair.—Mr. W. T. Blanford exhibited and made remarks on the skin of a wild camel obtained by Major C. S. Cumberland in Eastern Turkestan.—In a paper 'On the Geographical Distribution of the Land Mollusca of the Philippine Islands' the Rev. A. H. Cooke showed that the distribution of the different subgenera of *Cochlostyla* affords an interesting clue to the early relations of the various islands of the Philippine group. Regarded from this point of view, the central islands, Samar, Leyte, Bohol, Cebu, Negros, and Panay, with Luzon, were closely related, while Mindoro and Mindanao were remarkably isolated even from their nearest neighbours. An examination of the intervening seas accounted for these phenomena, the depths between the central islands being inconsiderable, while Mindoro and Mindanao are surrounded by very deep water. The Mollusca of the two ridges between the Philippines and Borneo, formed by Busuanga, Palawan, and Balabac, and by the Sulu Archipelago, were partly Philippine, partly Indo-Malay. Two remarkable groups of *Helix*, peculiar to Mindoro, Busuanga, and Palawan, showed relations with Celebes and possibly with New Guinea. The Mollusca of the Batan, Tular, and Talante Islands were also discussed. Regarded as a whole, the land Mollusca of the Philippines were stated to contain: (1) Indo-Malay, (2) Polynesian, (3) indigenous elements, the first decidedly predominating.—Communications were read: from Graf Hans von Berlepsch and M. Jean Stolzmann, on a collection of birds made by M. Jean Kalinowski in the vicinity of Lima and Ica, in Western Peru; the species of which examples were obtained in the localities were eighty in number; in an appendix an account of previous authorities on the same subject was added.—by Mr. G. A. Boulenger, on *Lutiperca marina*, a rare species of fish, originally described by Pallas from the Black Sea and the Caspian, and little known of late years,—from Mr. O. Thomas, on the antelopes of the genus *Cephalophus*, of which eighteen species were recognized as valid; a new species was described as *Cephalophus jentinki*, from Liberia,—from Mr. H. H. Druce, giving an account of the butterflies of the family *Lycenidae*, of the South Pacific islands; of thirty-one species mentioned, seven were described as new to science,—and Prof. Bell called attention to the remarkable amount of variation presented by

Pontaster tenuispinis, numerous examples of which he had been able to examine and compare; he came to the conclusion that several North Atlantic species, which had been described as distinct, should be regarded as belonging to it.

METEOROLOGICAL.—May 18.—Dr. C. T. Williams, President, in the chair.—Mr. B. E. C. Chambers, Mr. R. Law, Dr. W. A. Sturge, and Dr. E. S. Thompson were elected Fellows; M. A. d'Abbadie, Dr. W. H. von Bezold, Dr. R. Billwiller, M. N. Ekholm, and Prof. P. Tacchini were elected Honorary Members.—The following papers were read: 'Raindrops,' by Mr. E. J. Lowe, 'Results of a Comparison of Richard's Anemo-Anemograph with the Standard Beckley Anemograph at the Kew Observatory,' by Mr. G. M. Whipple, and 'Levels of the River Vaal at Kimberley, South Africa, with Remarks on the Rainfall of the Watershed,' by Mr. W. B. Tripp. Measurements of the heights of the river Vaal have for several years past been made at the Kimberley waterworks. These gaugings having been placed at the disposal of the Society, the author has compared them with the rainfall of the watershed. There is a marked period of floods and fluctuations at a comparatively high level from about the end of October to the latter part of April, and a period of quiescence, during which the river steadily falls with very slight fluctuations from about April 19th to October 31st. The highest flood, 525 ft., occurred in 1880, the next highest being 503 ft. on January 24th, 1891.

PHILOLOGICAL.—May 13.—*Anniversary Meeting.*—Mr. H. Bradley, President, in the chair.—Mr. G. A. Schrupp read a paper 'On the Place and Importance of Armenian in Comparative Philology.' He divided his subject into three parts:—(1) an account of the dialects, *i.e.*, the ancient literary or Grabar, the two modern literary, Eastern and Western, and the numerous popular dialects of Tiflis, Van, Karabagh, Agoulis, Achalzik, New Nakhichevan, Zeythoun, Polish Armenian, &c.; (2) the grammatical structure of the language; and (3) the claims of Armenian to rank among the Indo-European languages, and even to constitute an independent group of dialects distinct from Eranic and Indic, and more akin to the European members of the family. Mr. Schrupp illustrated his paper by a printed version of the Parable of the Sower in the three literary dialects, transliterated into English characters. After the lecture he exhibited numerous specimens of the Armenian periodical press, political and literary, which, through their variety and beautiful get-up, revealed to the audience the intellectual capacities of the Armenian people.—Mr. Minas Tcheraz, Professor of Armenian at King's College, remarked that Mr. Schrupp was probably the only European scholar who studied not only the old literary language, but also the modern and even the popular dialects.—The officers elected were: *President*, Prof. A. S. Napier; *Vice-Presidents*, Dr. W. Stokes, Rev. Dr. R. Morris, Dr. H. Sweet, Dr. J. A. H. Murray, Rev. Prof. W. W. Skeat, Rev. A. H. Sayce, and Mr. H. Bradley; *Ordinary Members of Council*, Mr. E. L. Brandreth, Prof. Terrien de Lacouperie, Mr. Talfourd Ely, Mr. F. T. Elworthy, Dr. C. A. M. Fennell, Mr. H. Hucks Gibbs, Mr. L. Gollancz, Mr. A. S. Harvey, Mr. T. Henderson, Prof. Ker, Mr. R. Martineau, Rev. J. B. Mayor, Mr. W. R. Morfill, Mr. J. P. Hicks, Dr. J. Peile, Mr. T. G. Pinches, Prof. Postgate, Prof. Rieu, Mr. G. A. Schrupp, and Dr. R. F. Weymouth; *Treasurer*, Mr. B. Dawson; *Hon. Sec.*, Dr. F. J. Furnivall.

SOCIETY OF ARTS.—May 19.—Sir C. E. Bernard in the chair.—A paper by Mr. J. A. Baines, Chief Census Commissioner for India, 'On the Administration of the Imperial Census of 1891 in India,' was read by Mr. S. Digby. Mr. Baines pointed out that in India the system of leaving the schedule with each household could be made applicable to none but the comparatively small European element in the population and to native gentlemen high in rank or official position. In the city of Bombay alone had it been in force for the last three enumerations. In the United Kingdom he supposed not more than five or six householders in a hundred were now unable to fill in their schedule, but in India the proportion must be reversed. In fact, he doubted if, taking the number who could read and write and discounting those not capable of comprehending the rules for filling up the return, they would find two in a hundred who could be trusted with this duty, and the literate amongst their neighbours would not *ex hypothesi* be numerous enough to undertake it for them. The cardinal point in the whole operation was that the enumerators, of whom there were 950,000, at a certain varying interval went round their blocks (each of which in rural tracts and small towns consisted of sixty houses or about three hundred persons), and filled up all their schedules for the ordinary residents of the dwellings and for such guests as were not likely to leave before

census night. A second visit was paid on census night, when the registers were amended and brought up to date. Schedules were printed in at least seventeen languages, between 80,000,000 and 90,000,000 forms being issued. They weighed about 290 tons, and would cover, if spread out, an area of 1,300 acres, while if put end to end they would stretch over 15,000 miles, or more than from India to England and back. The census cost per thousand people 10½ rupees, or in English money 14s. 8d. The provincial reports, each containing from 250 to 400 printed pages of closely tested tabular matter, were prepared in from thirteen to fifteen months, whilst within a month from the census correct figures for over 286,000,000 people were made available to the public.—Sir W. C. Plowden, M.P. (a former Census Commissioner), Sir G. Birdwood, Mr. M. M. Bhowanagare, and others took part in the discussion.

May 23.—Mr. F. Cobb in the chair.—Dr. P. Frankland delivered the fourth and concluding lecture of his course of Cantor Lectures 'On Recent Bacteriological and Chemical Researches in connexion with the Fermentation Industries.'

May 24.—Hon. J. Munroe in the chair.—A paper 'On the Extension of Colonial Trade' was read before the Foreign and Colonial Section by Col. H. Vincent, and was followed by a discussion.

May 25.—Capt. Abney in the chair.—A paper 'On Researches in Photochromy' was read by Mr. F. E. Ives. The paper was illustrated by numerous experiments and by an exhibition of Mr. Ives's method of reproducing, on the screen and by transparencies, photographs and pictures in natural colours.

ANTHROPOLOGICAL INSTITUTE.—May 10.—Dr. E. B. Tylor, President, in the chair.—The election of the Duke of Devonshire and Dr. H. C. March was announced.—Mrs. Bishop (Miss Isabella Bird) read a paper on the Ainos of Japan, amongst whom she had spent some time in a village near Volcano Bay. It is doubtful whether the Ainos were the aboriginal inhabitants of Japan. They say themselves that they conquered and exterminated an earlier race who dwelt in caves. The men are strongly built and muscular, and their stature varies from about 5 ft. 4 in. to 5 ft. 6 in. The extreme hairiness ascribed to the Ainos applies only to the mountain tribes, and to the men only amongst them, the women, and the men of the coast tribes, not being more hairy than many people of other races. The houses are rectangular and built of wood; they are all constructed on the same plan, and have a large window at the east end opposite the door, and two smaller ones in the south side, below which is the shelf on which the boys of the family sleep; the girls occupy a similar shelf on the north side of the room, and during the night the sleeping places are screened off by mats. The women are remarkable for their modesty, and the men are exceedingly gentle, obliging, and hospitable. They are a religious people, and offer copious libations of *saki* on the slightest provocation. The race is dying out, and will, no doubt, be quite extinct in the course of a few generations.

HISTORICAL.—May 19.—Sir M. E. Grant Duff, President, in the chair.—Prof. M. Burrows read a paper 'On the Publication of the Gascon Rolls by the British and French Governments considered as a New Element in English History,' in the course of which he traced the history of the several attempts to publish the contents of these valuable enrolments, from Carte's catalogue to the edition undertaken by the late M. Michel and continued on a still larger scale by M. Bémont. The historical import of the Gascon Rolls was also fully explained in the paper, and Prof. Burrows was able to speak from experience of their value for genealogical purposes.—Mr. Hubert Hall described the Gascon Rolls as a series of colonial despatches, and pointed out the sources of information which existed for the social history of the English colony in the shape of original petitions, correspondence, and other State papers.—Mr. H. E. Malden made a suggestion as to the influence which a native "Parliament" may have exerted upon the younger De Montfort during his reform of the English administration.

INSTITUTION OF CIVIL ENGINEERS.—May 24.—Mr. Berkley, President, in the chair.—It was announced that the Council had recently transferred Mr. O. G. Smart to the class of Member, and had admitted ten gentlemen as Students of the Institution.—The last ballot for the session resulted in the election of two Members and twenty-five Associate Members.—The paper read was 'On the Measurement of High Temperatures,' by Prof. W. C. Roberts-Austen.—The ordinary meetings were then adjourned until the second Tuesday in November.

MEETINGS FOR THE ENSUING WEEK.

- MON.** Surveyors' Institution, 3.—Annual General Meeting.
TUE. Institute of British Architects, 8.
 Royal Institution, 3.—Some Aspects of Greek Poetry, Prof. R. C. Jebb.
 Civil Engineers, 8.—Annual General Meeting.
 Society of Arts, 8.—Lecture Ware, Mr. W. De Morgan.
 Scottish Geographical Society (London Branch), 8.—A Journey through Ladakh (Lesser Tibet), Mrs. Hishop (I. L. Bird).
WED. Archaeological Institute, 4.—Roman Villa lately discovered at Lincoln, Rev. Prescott Venables, 'Mural Paintings at Little Horwood Church, Bucks,' Mr. C. E. Keyser.
 Entomological, 7.
 British Archaeological Association, 8.—'The Greybeards,' Mr. J. H. Macmichael.
THURS. Royal Institution, 3.—'Faust,' Mr. R. G. Moulton.
 Royal, 4.—Election of Fellows.
 Linnean, 8.—'The Disappearance of Desert Plants in Egypt,' Mr. E. A. Floyer, 'Insect Colours,' Mr. F. H. P. Cote, 'Lantern Demonstration.'
 Antiquaries, 8.—'Quern and Sword found near Lynn,' Mr. E. M. Beale; 'Further Note on a Roman Inscribed Bronze Tablet found at Colchester,' Mr. F. J. Haverfield; 'Notaries' Marks in the "Common Pastors" Company,' Dr. E. Freshfield; 'An Historic Buff Coat' (illustrated by a number of examples), Mr. A. Harshehorn.
FRI. Geologists' Association, 8.—'The Fathers of British Geology,' Mr. F. W. Rudler.
 Philological, 8.—'On Gawain and the Green Knight,' &c., Rev. Prof. Skeat.
SAT. Royal Institution, 9.—'Metallic Carbon,' Mr. L. Mond.
 Royal Institution, 3.—'Some Modern Discoveries in Agricultural and Forest Botany,' Prof. H. Marshall Ward.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE ONE HUNDRED AND SEVENTEENTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 6.—Admission, 1s.; Catalogue, 1s.
 ALFRED D. FRIPP, R.W.S. Secretary.

THE NEW GALLERY.

(Second and Concluding Notice.)

As hitherto, the most important works are hung in the West and North Rooms. As we criticized them in our first article, we shall conclude with a few remarks on the remaining contributions to the exhibition, beginning with the figure subjects. Consequently we commence with No. 4, *A Little Mendicant*, by Mr. C. E. Hallé, a smoothly and pleasantly painted half-length of a gentle-looking child holding out one hand for alms. We like it much better than the remaining contributions of the painter—much better than *A War-Cloud* (66), which is his greatest mistake, or *The March of the Seasons* (73), a procession of pretty youths, painted with considerable delicacy and grace, but in a thin manner.

The *Countess Brownlow* (38), a life-size bust in profile, by Mr. E. Clifford, is one of the best portraits here, painted in a characteristic Florentine fashion, with firm draughtsmanship.—A thorough contrast in every respect to No. 38 is furnished by the fervid flesh-painting, heavy forms, florid complexion, and general animation of the rather vulgar face of a red-haired peasant girl in a cornfield, which Mrs. Swynnerton names *Mid-Summer* (47). Coarse and rather ugly as it is, this study from the life is vigorous—perhaps too vigorous. Mrs. Swynnerton, who never lacks the courage to carry her technical views into practice, has contributed a life-size, whole-length nudity, standing fronting us, with her hands raised, and looking up into a sky glorified with light and spanned by an iris, the title of which, *Mater Triumphalis* (187), we do not profess entirely to understand, though we must not fail to say that, although it is very heavily painted and the style, the morbidez of the figure, and its flesh tints and contours are far from being as refined as they might be, this realistic study is a rare thing in its way. It is accomplished, or rather it is learnedly and firmly drawn, and handled with knowledge such as is rarely attained by lady artists. Few men, in fact, know how to paint a life-size, full-length nudity. The more credit is, therefore, due to Mrs. Swynnerton; but if she must paint such subjects (and this is not the first frankly realistic study of hers we have seen), and copy the model with so much fidelity, there can be no reason for adopting Flemish types of form, a heavy morbidez, and flesh-colouring which, to say the least of it, is florid. The managers of this exhibition were discreet in putting as wide a space as possible between this naturalistic nudity and the wonderful contribution of M. F. Khnopff, No. 78, to which the painter has, perhaps wisely, not vouchsafed to give a name, although

found for it a motto in Miss Rossetti's poem, which says
I lock my door upon myself.

at the picture means we cannot guess, nor probably is any visitor to the Gallery wiser. By the door, if there is one, is locked; it was locked upon the owner, when it was done, and where; what the ghastly (it resembles that of a gaunt young man who has been guillotined) has to do with the tiger lilies, and what the wondrously beautiful Hypnos has to do with the lilies, or the lady's cloak; why the background is blue, and wherefore the peony, if it be a peony, are riddles upon riddles, which Khnopff has not revealed, and which need trouble none of us if the coloration of the picture had been less superbly lovely, original, powerful, and if every separate part of the work had not been beautifully painted and drawn.

Mr. W. B. Richmond's *Archdeacon Wilson*, the type of the chief of a large school, is a capital study of character, and in its execution much more searching than the artist is wont to make his portraits. *Mrs. Marsden Smedley*, by the same artist, wearing a wide black hat and a green mantle over a white dress, is, though a little flat, a graceful and characteristic study of an admirable subject, almost as thorough as the portrait of the archdeacon. *Mrs. Worsley Taylor* (87) is nearly so good a picture. The hands and features are disproportionate, and cannot be the work of *Mrs. Harry Taylor* (390) is a favourable specimen of style and arrangement. — *Sir A. Kay's Col. Kay* (81) is masculine, but rather poorly painted. — *The Lady Skelmersdale* (92), white, with a violin in her lap and a somewhat cynical smile on her lips, is a dexterous and spirited portrait, characteristically painted by Mr. Shannon; the same may be said of his *Mr. Chapman* (178). There is much that is unpleasing, harsh, and hard about *Miss Wordsworth* (90), but *Mrs. G. Hitchcock* (258), a stately and animated whole-length figure, is admirably lifelike. All these portraits are a little mannered, but they are not less brilliantly handled and attractive in their facile way. — *The late Lady T. Hay* (107), by Mr. H. A. Olivier, a severe and serious exercise in greenish-grey and black, is excellent in every respect except the composition, which is somewhat awkward. The marks of age and vivacity are capitally rendered. — The colour of Mr. H. S. Tuke's *Portrait Study* (120), a lady in a rich green dress, excellent, and the portrait possesses much artistic merit. — Mr. J. Charles's *At the Ferry* (5) may be called a figure with architectural; it is sunny, clear, and bright, and boldly and firmly treated, but it is more like an unfinished sketch than a picture. — We do not see in what respects Mr. Boughton's *Black-eyed Susan* (132) conforms to its title, except that the damsel in the nicely painted white petticoat, standing by a stile overlooking a dirty river and faded dingy shadows beneath a gloomy sky, wears a blue jacket which may be more or less nautical. The design seems to be as insane as the background. There is pleasantness, mixed with perfidious paint, in the face and ruddy complexion of the damsel. *An East Wind* (88) chills us, and would be better if it were not so painty. — Mr. P. Burne Jones appears in various capacities this year. He is at his best in *Bedtime* (139), an effective study of moonlight entering the window of a dark room where a mother and child are standing and gazing at a firmament of the deepest azure, athwart which films, so to say, of cold light are passing. The pathos of the figures is true and simple, the sentiment of the whole picture is appropriate; indeed, it would have been worth Mr. Jones's while to carry the execution further. *The Harvest Moon* (26), the full moon shining in a greenish twilight sky during

the calmest of weather, can be praised for good colour, and the silhouettes of a mill and houses on a ridge are impressive. For the sound and firm *Portrait of E. L. J. Ridsdale, Esq.* (33), we care less. "O who will o'er the Downs so free?" (157) two little children in white standing on a sunlit ridge and looking over a breeze-swept down, is harmonious and fresh, but the figures are awkwardly posed and not at all composed. *The Farm on the Hill* (233) is a good and sincere study (painted with poetic sympathy) of sober twilight and buildings massed against the sky. *The Village Church* (295) has similar qualities and is delightful. — *The Gretchen* (140) of the Hon. J. Collier is a rather loosely painted study of a modern English young lady in white night attire and with dishevelled red hair let down in braids. It is treated with more skill and freedom than care or refinement. His *Portrait of Mrs. Giffard* (154) is respectable as art, but not attractive. — *Che sara sara* (165), by Mr. W. E. F. Britten, consists of life-size, whole-length figures of Cupid and a tall round-shouldered lady, whose face would be better if it were beautiful, moving in a darkling wood through which she seems to be urged by his irresistible will. A painter's feeling for the grace of long curves of the limbs and drapery of the captive lady distinguishes this work, and the colour of her robes is charming. The boy-god is too pallid for Cupid or the beauty of youth.

Mr. Herkomer's *Sir G. G. Stokes* (181) is strong, vigorously painted, and full of spirit; while his *Rev. J. E. B. Mayor* (185) is decidedly animated, and so well put together as to form a unity, but the less important parts are loose and weak. — Mr. H. Macallum's *Searching for Octopus in the Bay of Amalfi* (192) is like a drop-scene, coarse and painty. It is difficult to say why such a work as this gained a place on the line, possessing as it does no merit but brightness, and that without purity and delicacy. — *The Wool-winders* (191) of Mrs. Alma Tadema is a pleasant and graceful picture, but not to be compared with her capital contribution to the Academy. — Mr. G. P. Jacob-Hood's *Castaway* (254), beguiled by sirens and floating in a boat on a moonlit ocean, presents a curious jumble of prose and poetry, partiality for fine colour and choice tones, and absence of refinement, grace, and care. Unlike Mr. Macallum's drop-scene, at a distance it looks really charming, fresh, and delicate, but it is a pity to go near it. — In the Balcony is Mr. John Charlton's elegant white horse, ridden by a lady who shades her eyes, and, looking seaward from the edge of a cliff, says, "Will he come?" (377). — Mr. A. Armistage's pretty *Study of Roses* (2) in a china jar is bright and soft.

This exhibition contains some capital landscapes and seascapes besides those which we have already commended. We shall take them in numerical order. No. 1 is Mr. Laidlay's *The Fisher's Home*, a lurid sunset effect over the sea, well-painted cliffs, and a good sky. It is so roughly handled as to forfeit half its finer qualities. — Mr. C. P. Knight often charms us by the fine drawing and the sincerity of his pictures. His *Arran, from the Kyles of Bute* (5), exhibits his best qualities, and is as good as it is broad and sound. *At the Head of Windermere* (31), in calm weather, delights us with a reposeful feeling and a noble sense of expansiveness. — *Sunset, Brighton Beach* (9), in nacreous twilight, can be praised for a fine sky, a silvery sea, and a spacious atmosphere. It is by Mr. E. Hayes. — *The Twilight* (51) of Mr. F. Hall depicts with tenderness and homogeneity full and glowing moonlight. The cows crossing a stubble-field amid herbage thickly laced with filmy gossamers are capitally painted—a delightful picture, the technical qualities of which remind us of Mr. Adrian Stokes. — Prof. Costa's *Where the Carrara Mountains stretch down to the Sea*

(17) is notable for its fine and harmonious painting, solemnity, wealth of tone and colour, and the reposeful sentiment he is so fond of as seldom to dispense with it. The sandy foreground broken by tufts of rushes, the scanty trees, lazily breaking sea, and the distant mountains half lost in sunlit mists are all excellently treated. *Autumn Evening on the Alban Hills* (72), by the same, seems to be misnamed, for it represents a swift river, an ancient stone bridge, dense autumnal foliage, and an autumnal sky decked with rosy light. We commend to the visitor the grave and restful sentiment of *Dawn in the Country of St. Francis* (207), and the still choicer *Sunrise and Moonset on the Shore of the Tyrrhenian Sea* (240), which are more complex and difficult subjects than the artist usually chooses, and combine his best qualities. — Mr. A. S. May has imparted a touch of solemnity to *Winchelsea, Mist Rising* (25), which is commendable. Besides, the colouring is good and the effect broad. — No. 30, *In the Autumn Sunshine*, is Mr. E. Parton's fine view, delicately drawn and toned, of a woodland path, where, at the foot of a nearly bare birch, an old man sits on a felled trunk. Brightness and softness combined with refined drawing render this an admirable work of art. *The Night Ferry* (167), by this artist, we have already admired for its tender and subtle treatment of misty twilight upon trees and water.

Very firm, brilliant, and solid indeed is Mr. Haynes-Williams's *Room in the Palace of Fontainebleau in which Pope Pius VII. was imprisoned by Napoleon I.* (61), a stately and sumptuous interior, the luminous and limpid light and shade of which is rendered with rare skill, simplicity, and breadth. — Mr. E. S. Calvert's *Riverside Pastoral* (71) is pleasing and delicate, and would be more acceptable if Corot had never painted in a similar way. — Mr. A. Hague's *Old Giffin Mill* (75) would have charmed us more if we had never seen a Constable. — Mr. E. Stott's *In Opulent June* (86) is very nice, broad, and refined. See likewise his equally good *Gleaners* (177). — Mr. J. W. North will do well to paint no more wintry daylight effects with soft warm tones and tints, such as No. 136, which bears the motto

When Winter's wasteful spite was almost spent.

Charming as they are, these illustrations of a theme which has been worn threadbare, and is now painted in a manner which does not become more searching and finished as it is repeated again and again, do not grow upon us. 'Druid-combe' (602) at the Academy is open to the same criticism. — Mr. W. Padgett's *Moonrise o'er the Marshes* (148) delineates with plenty of rich colour a flat covered with russet herbage, and distinguished by a weird group of oaks, over which a golden full moon is rising in the sky still flushed with rosy daylight. Its sadness should be compared with Mr. C. W. Wylie's neighbouring picture of golden twilight deepening on a river of multitudinous tints of blue enamel, gold, and silver, which we have admired under the name of 'An Old Suburb' (153). Mr. Padgett's *Evening Glow, Sussex* (195), is a most telling, warm, and broad study of a fine effect. Note likewise his beautiful *Flood Time* (257), with shining pools, a grey sky saturated with light, requiring fine sense of colour and tone for its representation. — The charm of Miss A. Alma Tadema's delicate skyscape (199) is worthy of Allingham's soaring line which forms its motto—

Air! Air! Blue air and white!

—Near this is the noble *Approaching Night, Camp de César, Pas de Calais* (203), of Mr. H. W. B. Davis. Here the magic effect of the full moon shining behind distant clouds in a pure summer atmosphere is charmingly rendered. Great solemnity is imparted to the scene by the lofty mass of the Camp de César, which lies entirely in shadow cast by the moon. This is one of the finest landscapes of the year, and perhaps the most dignified. — *The Village Green* (215) of Mr. E. J. Poynter

is, as is always the case with his works, a little sad and low in colour, perfectly drawn, and exquisitely true in modelling and perspective of both kinds. The old farm buildings on our right and the undulating pathway in front are simply perfect specimens of draughtsmanship.—Mr. T. Ellis's *In Mediterranean Waters* (222) is distinguished by its excellent wave drawing and modelling and also by its general solidity.—*At Milking Time* (262) is a fine piece of Mr. D. Murray's we have not noticed before—a glowing study of lurid crimson light on masses of clouds seen between the gigantic branches of some trees that rise near outbuildings where cows have assembled. These elements are painted with great force and skill.—Mr. W. Logsdail painted *In the Shadow of the Campanile, St. Mark's, Venice* (263), with singular force, purity, and brilliancy.—*Dawn* (279) is, perhaps, Mr. A. East's best picture in his Corot-like mood.—In addition to the above we must call attention to the following: Mr. A. Kinsley's landscape (321); Mr. E. A. Rowe's fully coloured and truthful *Tintagel* (324); Miss E. Bowyer's *Shirley Poppies* (326); Mr. W. Ball's *Cromer* (335); Miss M. Drage's *Urbina* (344); Mr. W. Padgett's *Mountain Peak* (348); Mr. E. Benson's *Twilight from the Hill of Asolo* (359); Mr. A. Hughes's *Village on the Cliff* (361) and his *Storm Brewing* (373); some portraits finely drawn in pencil by the Marchioness of Granby (385 to 389, inclusive); Mr. E. J. Poynter's *Mrs. H. Taylor* (391), a chalk drawing of great accomplishment; and Mr. W. B. Gardner's *Palace of Fontainebleau* (379), *Port Dauphine* (380), *Old Wall* (383), and *Horseshoe Staircase* (384), all in the same palace.

Of the sculptures some are excellent, others are decidedly inferior; for instance, the foolish *C. Graham, Esq.* (423), of Mr. A. Toft. The best things are Mr. A. Drury's *St. Agnes* (414), a head; Mr. C. Dressler's *Girl tying up her Sandal* (415), a life-size, whole-length nudity, of somewhat heavy, but most skillfully modelled contours; Miss A. Chaplin's *Study of Foxhound and Pups* (435); and Mr. G. Simonds's *Fountain* (445), where a graceful mermaid enthroned on three conch-shells pipes to three large sea-lions who have been attracted to the place by the music. This is a spirited example, carefully studied, well finished, and sound.

THE SALON OF THE CHAMP DE MARS.

(First Notice.)

It is altogether unnecessary to recall at this time of day the stormy circumstances which gave birth to the Société Nationale des Beaux-Arts and the Salon of the Champ de Mars. These internal divisions of the French School possess only a slight interest for the French themselves, and considered from a stranger's point of view, their inanity is cruelly evident. We shall be content with the assurance that the dissentients have succeeded in inducing the public to follow them to the Champ de Mars, where, surrounded by the cheerful reminiscences of the International Exhibition, its sky-blue domes and brilliant bunting, they have established themselves in the spring sunshine. As for the critic, there is nothing for him to do but rub the rust from his old limbs and hobble about his business.

As this collection is less crowded than that of the Champs Elysées, and also because the pictures are more brightly arranged—perhaps, also, because novelty is always attractive—the Salon of the Champ de Mars always enjoys a great success on vanishing day. But on closer examination one perceives that here, too, a great deal too much mediocre work is permitted, that MM. les Sociétaires decidedly abuse their right by exhibiting a dozen or even fifteen canvases; for even the most gifted and the most fruitful of artists cannot produce so many masterpieces year after year, and to exhibit to the public such a number of pictures—dashed off in so

many strokes without due consideration—argues an indifference to good opinion which is almost impertinent. Some of the landscape painters among these *sociétaires* send as many as ten landscapes, so closely resembling one another that close attention is necessary to distinguish any, even slight, difference between them.

In portrait painting M. Carolus-Duran—to name one of the offenders—abuses his dexterity in draping and massing brilliant materials to cover several great canvases, where the spectator, attracted from afar by the glancing surface and glittering effect of the whole, is disappointed to find only an empty seeming, a dress without a body in it, or a body without a soul. M. Carolus-Duran possesses very great talents, but he knows it too well—he is too conscious of it altogether. Hardly has he stretched the canvas and posed his model before he begins to admire it. Heinrich Heine said of the portraits of his day that they all wore an expression “so mercenary, so interested, so morose,” that he could only account for it by suggesting that the model pondered during the sitting on the money that he would have to disburse, while the painter regretted the time that he was forced to waste over such a sordid job! The portraits of M. Carolus-Duran express only one sentiment: joy at being painted by such a fashionable artist. After a time this becomes monotonous.

But the Salon of the Champ de Mars counts other attractions. It is here that Puvis de Chavannes exhibits his great panel of *L'Hiver* (No. 822), which is destined to make a pendant to *L'Été* at the Hôtel de Ville. We hasten to admire this splendid composition, for once fixed in its place, in a hall too narrow and too dark, it will be seen no more. It seems to me that, of all contemporary painters, M. Puvis de Chavannes possesses the truest and most elevated feeling for monumental painting. Instead of merely enlarging, to suit the dimensions of the space which he has to decorate, an ordinary wall-picture, and making use of the usual effects of modelling and foreshortening on the heroic scale which our artists have learnt from the Italians of the Renaissance, and which has so long held possession of their imaginations under the title of “grand art,” Puvis de Chavannes is chiefly occupied in catching the far-away charm of the old romances, or the peaceful majesty of nature, which he proposes to reproduce on the level surface of the wall. The very faults which the orthodox critic and the copyist tax him with so severely and contemptuously are in this case his most eloquent means of expression. They say that his palette is poor, and that his eye never pierces to reality through the crowd of incomplete images and unfinished forms by aid of which he repeats his flat and monotonous groups; also that he never avails himself of any firework displays of colouring, of any curious subtleties or tricks of effect, of any redundancy or reliefs of form. But as he is endowed with the meditative and generalizing spirit, carried even into reverie in his composition, he seems to have been preordained to formulate in his art-language these great plastic subjects, expressed in simple lines, in broad tones, in the deep colours of faded tapestry, harmonious in form, and communicating to the eye a slow rhythm full of welcome repose, instinct with thought and far-reaching musing. *L'Hiver*, which is soon to take its place on the walls of the Hôtel de Ville, is in the best sense of the word a great classical landscape, a broad composition into which the simplifying genius of the artist has gathered and condensed all the characters of the wintry season: a wide sky lighted by the last rays of the setting sun; in the background on the horizon a line of sea and some undulating hills, and woods with rusty branches which toss in the mist; in the foreground some scattered trees, whose moss-grown trunks are about to fall under the blows of the woodcutters. One has already fallen,

another is half severed at its base; three women are hauling at a rope attached to the upland branches, while an overseer directs the work and with uplifted hand regulates the time of blows. The snow, trampled under the feet of the workmen, is flecked here and there with greenish tint; in the shelter of a ruined arch some poor people are warming themselves by the woodcutters' fire and sharing their food behind, some hunters are returning from chase; a peasant is loading faggots; an old woman is rising stiffly from her seat. In the silence of sleeping nature human activity attests itself to life. The masses of architecture powerfully balanced and put together; the silhouettes stand out in sober, sculptural simplicity. In this vast panel (where nothing is individualized, and where the persons and costumes are held in a sort of indeterminacy of time and place, so that the most general image and the most comprehensive symbols may be presented to the mind of the spectator) a profound impression of nature is conveyed just such an impression as one receives on being a touchingly religious and pathetic and almost

When Madame de Staël wrote in her *Littérature*, “La poésie mélancolique est la plus d'accord avec la philosophie, ce que l'homme a fait de plus grand, il le doit au sentiment douloureux de sa destinée,” she revealed to the French people “l'imagination de Nord,” the artists did not listen. They were busily occupied in copying, under the instructions of David, the Roman bas-reliefs, and draping impassive helmeted heroes. The Latins had for a second time subjugated Gaul, and notwithstanding the insurrection of Romanticism and the revival of North art were at hand, French art, in its principles and in its pedagogic methods, remained many years longer completely classical. But see what happens at the latter end of the last century! The opinion of Madame de Staël taken up on all sides, with certain variations and now the artists whom Romanticism had freed from bondage—profiting by the teaching of those great landscape painters who had renovated modern art, and enlightened by frequently negative experiences of a narrow gross realism—return to Nature with sharpened eyesight and tenderer hearts. Is it possible that this is a new growth of that “esprit de Nord” which, though often stifled under the Latin influence, has never been altogether eliminated from French art since the glorious and almost forgotten times when France designed and built cathedrals, and gave to the world the magnificent form of Christian architecture? The question is worth considering. To mark the influences which in turn preponderate, and alloy unequally distributed, at one time violent conflicts and at the next the reconciliations of opposing principles—this will constitute the programme (difficult perhaps, but none the less attractive) of a true history of the art of our country. This history has still to be written; it is quite impossible to give a sketch of it such a letter as this, but one may anticipate a general scope and suggest its table of contents.

Among the artists upon whom these tendencies have taken hold I would cite, in the first place, M. Cazin. He exhibits at the Champ de Mars eight landscapes, seven of which—*Première Étoile* (222), *Novembre: Maisons pauvres* (223), *Eglise de Campagne* (225), *Brunet* (226), *Ferme isolée* (227), *Nuit grise* (228), and *Lever de Lune* (229)—are endowed with an exquisite, melancholy charm; besides these he has two decorative panels, forming part of a project for decorating the apartment of the Recteur of the new Sorbonne. In the extreme simplicity of his landscapes he expresses, with softly penetrating intensity, both the seductive amenity and the mournful charm, the solemnity, at once calm and plaintive, of the region of sand dunes and waste places at

any vegetation which one finds in the north of France between Calais and Boulogne. Cazin, who passes a great part of the year in this district, does not go further to seek inspiration; he does not wander about in search of picturesque spots or romantic points of view. He knows that, for those who have eyes to see, a corner of a field, a country path losing itself in the distance, a fishing hut under a waste of sky, suffice to express in their own way some of the mystery and harmony of creation. He recognizes with Jean François Millet that "il n'y a production qu'il y a expression," and that it is not so much "les choses représentées qui font la beauté d'une œuvre d'art que le besoin qu'on a de les représenter"; and in his smallest pictures he feels a moral note which finds its echo in the heart, and gives sure and indisputable witness to the soul of a man has been breathed into them. The charm of this style of painting lies especially in the absolute faithfulness of its reproduction, in its feeling of values—so very delicate that it actually recalls a little of the spirit of Corot—ad, above all, in its reposeful simplicity. The drawing, which attracts us by means of its softness, almost timid air, seeming humbly and almost hesitatingly to follow the indications of Nature, and to submit to her influence rather than impose itself upon us; the harmonious, restrained tones of subdued greens, pale yellows, tender blues and greys; the modesty of method, where nothing stands out detached, but everything combines to make a perfect whole—all these form a rare treat to the eyes, and are endeared and wearied by the surrounding garishness.

M. Carrière, whose works have already attracted themselves on public attention, and used a good deal of discussion, is not a newcomer. For several years he has exhibited his pictures of interiors, of a vague and altogether arbitrary technique, but true in feeling and with a pathetic tenderness to which one cannot be indifferent. The State has just recognized his brilliant renown by buying the picture which he exhibits this year at the Champ de Mars, *Intimité* (209). Through a fog, at first glance most opaque, the spectator discovers a room in which one would say the chimney had been smoking for months; a mother presses a sleeping baby to her breast in a passionate embrace if she were bent on shielding the child from menacing future. At the same time she draws towards her a young girl, whose cheek she kisses. The touching grace, the tender truthfulness of the mother's attitude, the thin rays of struggling light which creep into the poor chamber, and the cleverly managed atmosphere of sordid care, which yet seems to environ the figures with silence and pity, catch and hold the attention. On examination we are reassured as to the quality of the drawing and composition. We quickly perceive that M. Carrière has not taken advantage of the pervading shadows or the convenient smoke to shirk any difficulties, and we allow ourselves to be soothed by the glow, perhaps almost morbid, harmony of the shimmering greys—here and there russet and greenish—on which fall, sometimes like a tear, touches of pink, to tone down the harsh tints, whose fragility rather than their freshness the artist chooses to point out. If our taste requires of a picture that it should be brilliantly coloured, M. Carrière will have nothing to show you. He has never revelled in festivals of light, he never rejoices in the beauty of things that lie open to "l'innocente clarté du jour"; but if you are interested in pictures of a humble life, in the obscure destiny of those who work, and love, and suffer in the shade, he is your man. His originality as a painter rests on the fact that at the moment when the open-air school triumphantly asserted itself, he resolved never to paint except in his room, in twilight hours, and giving the preference to foggy days and the proximity of a smoky chimney: his merit consists in having, within these limited

restrictions, realized an ideal singularly touching of gloomy tenderness, which makes him seem to me, I hardly know how, a spiritual son of Prud'hon's, quite as melancholy as he, but insensible to the compassionate smiles of Venus and the Graces. ANDRÉ MICHEL.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 21st inst. the following pictures, from the collection of the late Earl of Egremont: D. Bouts, Moses before the Burning Bush, and Gideon and the Angel, 252l. A. Cuyt, A Landscape, with a lady mounted on a bay horse, 110l. C. Jonson (van Ceulen), Portrait of a Dutch Naval Officer, in black dress, and Portrait of a Lady, wife of the preceding, 630l. J. M. Nattier, A Lady of the Court of Louis XV., 1,123l. H. Rigaud, Guillaume, Cardinal Dubois, Archevesque, Duc de Cambray, 252l.; Portrait of the Artist, holding a sketch-book, 105l. Rubens, Portrait of Elizabeth Brandt, the painter's first wife, 378l. F. Snyders, Interior of a Store-room, with a monkey and parrot stealing fruit, 183l. G. B. Tiepolo, The Procession of the Trojan Horse, 110l. J. Weenix, The Gardens of a Palace, with a dead hare suspended from a tree, 346l. T. Gainsborough, Portrait of Charles Frederick Abel, seated at a table composing music, 1,470l.; Portrait of Signor Raphael Franco, seated at a table, 882l.; A Youth, in a blue dress, holding his hat, with feather, 1,302l. T. C. Hoffand, Tourlerville and the Port of Cherbourg, 110l. Hogarth, Kitty Fisher, in red silk dress, with lace sleeves, playing a guitar, 199l. W. Müller, A View of Clifton, from the Avon, peasants with animals in the foreground, 110l. Sir J. Reynolds, Portrait of the Painter in Academical Robe, 294l.; Portrait of Mrs. Blake, 1,050l.; The Laughing Girl, 194l.; Jacomina, daughter of Col. Bellenden, 105l.; The Marquis of Granby, 100l. G. Romney, Miss Frances Harford, daughter of Frederick, Lord Baltimore, 1,260l.

At the Le Clanché sale in the Rue de Sèze the Duc d'Aumale bought a picture of the story of Esther and Ahasuerus for 82,000 francs.

At the sale of the Daupins Collection in Paris the following large prices were obtained. Bastien Lepage, Au Temps des Vendanges, 16,000 francs. Baudry, Gioventù, primavera della Vita, 15,200 fr. Bonnat, Un Café turc, 13,200 fr. Bouguereau, La Guerre, 10,000 fr. Corot, Entrée en Forêt, 101,000 fr.; and Le Lac, 85,000 fr. Daubigny, Les Bords de l'Oise, 25,000 fr. Decamps, Le Renard pris au Piège, 10,000 fr. Delacroix, Episode de la Guerre de Grèce, 10,200 fr. Detaille, En Reconnaissance, 28,000 fr. Diaz, Le Repos de la Nympe, 18,500 fr. Fromentin, Combat dans une Gorge de Montagnes, 26,000 fr. Isabey, L'Hôtelier, 12,600 fr. Millet, Au Puits, pastel, 25,000 fr. Munkacsy, Intérieur d'un Salon, 10,000 fr. Troyon, L'Approche de l'Orage, 100,000 fr. Van Marcke, Vaches et Chevres, 27,000 fr. Fragonard, Le Printemps (les Amours dans les Fleurs), 22,000 fr.; Le Réveil de la Nature, 20,000 fr.; Le Sacrifice de la Rose, 6,000 fr.; Portrait de Diderot, 16,000 fr. Greuze, Réverie, 34,000 fr. Gros, Portrait de Femme, 10,100 fr. Sir T. Lawrence, Portrait de deux Dames, 25,500 fr. Lépicié, Une Halle, et Une Douane, 19,500 fr. Nattier, Portrait de la Marquise de Poyance, 24,100 fr. Patet, Les Loisirs champêtres, 14,300 fr. Prud'hon, Portrait de Madame Antony et de ses Enfants, 25,500 fr. Sir J. Reynolds, Madame Adélaïde, Princesse d'Orléans, 33,500 fr. Hubert-Robert, Le Jet d'Eau, 19,800 fr. Watteau, Le Bal, 20,000 fr.

Finis-Sci Gossipy.

THE committee who have in hand the "restoration" of Rochester Cathedral have, after much discussion, resolved to follow the advice of Mr. Pearson, and "restore" the later turrets of the west front into imitation Norman work.

The matter is in itself a comparatively small one, but it has been strongly contested, because upon it turns the whole question whether the old church is to be made into a new model of what Mr. Pearson thinks it was originally intended to be, or its old history is to be kept in it and continued, where need is, by modern work which makes no pretence to be of any date but our own. Mr. Leveson Gower and Mr. St. John Hope, whose presence on the committee gave confidence that the church would be well treated, have withdrawn from it rather than be parties to the doings of the majority. We hope that the public, who are being asked for subscriptions, will take the hint.

THE study on Corot which appeared in Mr. Thomson's 'Barbizon School of Painters' is to appear in separate form, revised and with additions, early in June. The publishers, Messrs. Simpkin & Marshall, announce for the autumn an *édition de luxe* of 'Othello,' with coloured illustrations from water-colour drawings by Signor Marchetti.

MR. DU MAURIER repeated on Wednesday evening at the Princes' Hall, in Piccadilly, the lecture on modern satirical drawings he had already, if we mistake not, delivered with much success at Albemarle Street. The lecture is decidedly clever and amusing, and it presents several telling passages which were highly appreciated by a large audience. Probably on future occasions Mr. Du Maurier will find it best to exhibit on the screen the drawings that illustrate his remarks as he goes on, instead of reserving most of them for the close. There is no doubt of Mr. Du Maurier's success as a lecturer. Both manner and matter are good.

THE Rev. Greville Chester died on Monday last, in his sixty-first year. He was the author of 'Transatlantic Sketches,' published in 1869, and various tales and volumes of verse, but he was better known as an Egyptologist. He spent several winters in Egypt, and took an active interest in the ancient monuments of that country. He compiled the Catalogue of the Egyptian Antiquities in the Ashmolean Museum.

A COLLECTION of masters of the Netherlands and of allied schools of the fifteenth and early sixteenth centuries is now to be seen at the gallery of the Burlington Fine-Arts Club by those lucky enough to obtain tickets.

OUR Correspondent at Naples writes:—

"During some excavations made in the older part of Naples there have been found a pavement of antique marble and two square pieces of sculpture which seem to have been altars; also the half of a column and a fragment of a marble inscription. These pieces will, perhaps, throw light on the ancient topography of Naples. They will be removed to a place of safety after a note has been taken of their exact position. In consequence the Director of the National Museum instituted further excavations, which have brought to light a richly sculptured pedestal with an inscription on its front saying that the statue (now missing) had been erected by the pro-consul of Campania and prefect of the city. The ornaments on the pedestal are birds and branches of leaves. There was found besides a pedestal without inscription, a mural fountain with the figure of Power in bas-relief and two struggling putti (Loves), and a fragment of a large epitaph, which lay upside down in the earth."

MESSRS. CASSELL'S Exhibition of Works in Black and White (see *Athen.* No. 3368), which is to remain open in Cutlers' Hall until the 10th prox., comprises more than 450 examples, among which the most interesting are specimens of the skill of Mr. MacWhirter from Sicily; Mr. W. L. Wyllie, 'Bugsby's Hole'; Mr. C. W. Wyllie, 'Sta. Maura'; Mr. A. East; Mr. J. Fulleylove; Mr. J. Clark, 'Kittens at Play'; Sir J. Linton, 'Henry VIII.,' a series; and more works by the same painters and numerous less distinguished persons.

THE death of M. Lenfant de Metz, the French painter of children, is announced as having occurred on the 15th inst. He is said to have produced "25,000 tableaux."

MESSRS. McQUEEN & SONS, 33, Haymarket, have formed a collection of equestrian pictures by Madame F. S. Sindici, which are exhibited in the gallery of the Art Union of London, 112, Strand.

THE excavations of the American School at the temple of Hera, near Argos, have resulted in finding amongst the very first strata numerous fragments of statues, amongst which is a remarkably fine head. Already in 1885 Prof. Loewy, now of the University of Rome, had discovered amidst the ruined walls of the Hereum a small fragment of a vase of the Mycenaean age, which denoted the presence there of more ancient objects. The American School has gone beneath the level of the second temple, and has found at a greater depth the remains of one dating from archaic times, where lay a quantity of pottery, vases, and bronzes belonging to the epoch of Mycenae.

MUSIC

THE WEEK.

COVENT GARDEN.—'Faust'; 'Orfeo'; 'L'Amico Fritz,' Opera in Three Acts. Written by P. Suardon, Music by Pietro Mascagni.

THE reappearance of M. Van Dyck and the production of 'L'Amico Fritz' have been the principal events of note at the Opera. The Belgian tenor preserves his thoroughly German conception of the character of Faust, and his embodiment is at any rate consistent and virile. Points of divergence from the customary reading of the part are most noticeable in the first and fourth acts, but we are inclined to think that on the whole M. Van Dyck takes the correct view. He has been called to task for his extensive use of the falsetto, but, at any rate, he is to be commended for not shouting an *ut de poitrine* at the end of "Salve dimora," to give the air its familiar Italian title. M. Plançon remains a very fine Mephistopheles, and Madame Eames is slightly more impassioned as Marguerite. M. Ceste as Valentine and Mlle. Passama as Siebel were, however, scarcely acceptable. As a postponement of 'L'Amico Fritz' was rendered necessary owing to the temporary illness of Madame Calvé, 'Orfeo' was given on Saturday, Mlle. Giulia Ravogli repeating her fine impersonation of the titular part, in which she first made her reputation in London.

On Monday Mascagni's latest opera was actually produced, and the performance was calculated to place the merits of the work in a strong light before those who attended it. Let us hasten to say that in our opinion 'L'Amico Fritz' is a distinct advance upon 'Cavalleria Rusticana,' and that it affords a happy proof of the composer's versatility. Nothing in more striking contrast to the gloomy story of a Sicilian vendetta could be imagined than Erckmann-Chatrian's tender and idyllic romance, and a composer capable of illustrating both appropriately and effectively must be held to possess rare gifts. This Mascagni has done, and there are consequently but few points of resemblance between the two scores. In the 'Cavalleria,' to speak metaphorically, the colouring is laid on thickly, and the methods employed are those of modern Italian composers, more especially Verdi. In 'L'Amico Fritz,' on the other hand, we find subtle turns of expression, fancifulness, and charming delicacy of treatment. Two peculiarities may

be noted in the music, namely, the composer's fondness for frequent changes of rhythm and his curious avoidance of the leading note of the scale. These are unquestionably mannerisms, and the results are occasionally effective and occasionally tiresome. Occasionally the composer indulges in other eccentricities, the object of which it is difficult to discern. For example, the prelude opens with a discordant chromatic progression in thirds and sixths, recalling M. Bruneau's 'Le Rêve,' and more suggestive of a tragic subject than a happy little story of village life.

The first act, the scene of which is the dining-room in the house of Fritz Kobus, is in a musical sense the weakest of the three. The opening is gentle and lyrical, but the constant changes of rhythm give a fragmentary air to the music, and the first section of note is a charming little song for Suzel as she offers Fritz her violets. The violin of Beppe, the gipsy boy, is then heard without, the wild air he plays being distinctly of the Czechish type. As the character is not essential to the story, it was probably introduced for purely musical purposes, and Mascagni turns it to good account, for Beppe's song, in which he praises the benevolence of Fritz, is singularly wild and expressive. After this there is nothing fresh of importance until the *finale*, which consists of a somewhat commonplace march-like movement, said to be based upon a popular Alsatian song. It is, however, appropriate as an accompaniment to the procession of children outside, who are heard, but not seen. The second act is a succession of gems, and would alone confer distinction on the opera. The scene is Fritz's homestead, and Suzel is discovered gathering flowers while the unseen chorus sings of the folly of trifling with love. Though fragmentary, the music is deliciously fresh, and Suzel's legendary air "Bel cavalier" is most curious, one phrase being repeated four times, on each occasion a tone higher than before. We then arrive at the famous "cherry duet," which certainly deserves all the praise that has been showered upon it. If the description may be pardoned, it is impudently naïve and simple, and affords a striking illustration of the effect a composer of genius can gain with trifling means. These remarks apply to the first portion only of the duet, the continuation being most impassioned, the constant shifting of the time measurement admirably conveying the idea of the conflict in the heart of Fritz. Mascagni has now thoroughly warmed to his work, and the continuation when Fritz's friends, including the Rabbi David, arrive is full of musical interest, the orchestra maintaining a melodious and vivacious accompaniment to the dialogue. Yet the finest portion of the act has still to come. David and Suzel are left together, and the maiden recites the story of Rebecca at the well. This is set to appropriately religious music, in which, however, a large measure of Italian warmth is infused. There is no set *finale* to the act, but snatches of what has gone before are effectively interwoven in a species of musical mosaic. An orchestral *intermezzo* is now almost a necessity in an opera, and Mascagni has provided an example which differs as widely as possible from that in 'Cavalleria

Rusticana.' It is founded on the weird strain supposed to be played by Beppe in the first act, but, although unquestionably impressive, its significance cannot be gauged for it is wholly out of keeping with the peaceful flow of the story. A piquant air for Beppe is the first noteworthy piece in the third act, after which occurs an impassioned love soliloquy for Fritz, remarkable even in this score for frequent shifting of rhythm and tonality. A brief but expressive air for Suzel, in which she expresses her grief, is followed by a duet for the pair in which there is a mutual declaration of love. Though full of passion, this duet is inferior in musical inspiration to those in the second act, and the end is quickly reached, a reminiscence of Fritz's air forming the very brief *finale*. That the composer has risked his chances of obtaining general popularity for his second opera by employing the chorus only behind the scenes, and by wholly dispensing with spectacle, is certain but as a work of art 'L'Amico Fritz' does not suffer on that account. At any rate Mascagni has now proved himself capable of dealing with tragic and idyllic subjects equally well, and his treatment of 'L'Amico Fritz' will be awaited with interest.

As already indicated, the performance of 'L'Amico Fritz' at Covent Garden deserves almost unqualified praise. Madame Calvé is an engaging Suzel, and her acceptable impersonation of a part differing so widely from that of Santuzza in 'Cavalleria Rusticana' shows her artistic versatility. A more intelligent embodiment of Fritz than that of Signor de Lucia can, however, be easily imagined. Vocally the Italian tenor is fairly commendable, but he is afflicted to a painful degree with the self-consciousness of the ordinary *primo tenore*, which, of course, is quite out of harmony with the spirit of the character. M. Dufrieche as David, Mlle. Giulia Ravogli as Beppe, and Mlle. Bauermeister, Signor de Vascetti and Signor Corsi in the smaller parts, are competent, and the general performance under Signor Bevignani's intelligent direction, is entirely satisfactory.

Musical Gossip.

AMONG living French violinists M. E. Sauret holds a foremost place, and his playing at the first of three so-called recitals at St. James's Hall on Thursday afternoon last week gave very great satisfaction to a large audience. M. Sauret's solos comprised Ernst's Allegro Pathétique in F sharp minor, Op. 23; Dvorak's far more interesting Adagio and Rondo, Op. 53, and a 'Sousvenir de Moscou' from his own pen, which he modestly placed at the end of the programme. He also took part with Messrs. Cathie, Emil Kreuz, and Whitehouse in an extremely meritorious rendering of Beethoven's Quartet in F, Op. 59, No. 1. Herr Heinrich Lutter displayed his very musical touch in Liszt's 'Benediction de Dieu dans la Solitude,' and songs were added by Miss Evangeline Florence.

Or the other concerts on the same day the most interesting was that of the Rev. E. H. Moberly's young ladies' string orchestra at the Princes' Hall. This remarkable body of players, most of whom we believe come from Salisbury and Winchester, play with welcome refinement and purity of tone and intonation, and it was a pity that the programme was so largely leavened with transcriptions, the only legitimate items being Julius Grimm's Suite in Canon Form.

10, and three movements from Tschai-
owsky's Serenade, Op. 48. The first-named
work is popular in Germany, and deserves to be
better known here, as it is bright and effective,
with the scholastic device aiding rather than hinder-
ing the expressiveness of the music. Miss
Winifred Holiday, the leader of the orchestra,
played some violin solos with effect, and songs
were contributed by Mrs. Hutchinson and Mr.
Frank Greene.

PIANOFORTE recitals were given at the Princes'
Hall on Friday last week by M. Gaston de
Merindol, and on Monday by Miss Estelle Forbes
Thomson. In neither instance are detailed
remarks required, as both the new-comers are
quite ordinary executants, and their programmes
were made up of more or less hackneyed compo-
sitions. Entertainments of this nature have
become tiresome, owing to the frequency with
which we are called upon to listen to the same
pieces.

A HIGHLY interesting and instructive historical
recital was given by Mr. J. K. Bonawitz at the
Princes' Hall on Saturday afternoon last week,
illustrating the progress of music for key-board
instruments from the fifteenth century to the
middle of the nineteenth. Beginning with some
organ pieces by Conrad Paumann, Arnold
Schlick, and Palestrina, the player passed on to
harpsichord music, examples being introduced
by Byrde, John Bull, Froberger, and Kuhman,
and so on to Couperin, Scarlatti, and Rameau,
the series rightly ending with items by Bach
and Handel. The pianoforte was then intro-
duced, Haydn and Mozart being properly the
first composers drawn upon. Of Beethoven the
"Sonata Appassionata" was the work selected
for illustration, and items by Weber, Schubert,
Mendelssohn, Chopin, and Schumann were also
given, the recital concluding with examples of
Thalberg and Liszt as representing the virtuoso
school. This lengthy programme was, on the
whole, very well rendered, and the value of the
recital was greatly enhanced by the explanatory
and critical remarks offered by Mr. Edgar F.
Jacques, who evinced complete knowledge of
his subject. The recital and lecture should be
repeated, but it would be advisable to divide it,
as there was certainly sufficient material for two
afternoons.

On Monday concerts were numerous, but un-
fortunately the evening performances clashed
with the production of 'L'Amico Fritz' at the
Opera. The leading items in the Musical
Artists' Society's programme were Miss Rosalind
Ellicott's Pianoforte Trio in D minor; Mr. C. E.
Stephens's Quartet in F; a Sonata in D minor
for pianoforte and violin by Mr. C. A. Trew;
and Beethoven's Quartet in A, Op. 18, No. 5.

The programme of the Musical Guild at the
Kensington Town Hall on the same evening
included a new String Quartet in G, by Prof.
Villiers Stanford, Op. 44, which we hope to
have an early opportunity of noticing, and
Brahms's Sextet in A, Op. 18.

M. SLIVINSKI did not display any new phase
of his talent at his second recital in St. James's
Hall on Tuesday afternoon. As before, he was
hard and cold in his playing of Chopin, but
there was splendid manipulative power in his
performance of Schumann's 'Etudes Sympho-
niques.' A pianist who is neither very intellectual
nor very sympathetic in his treatment of master
works cannot give a large amount of satisfaction
to connoisseurs; but M. Slivinski's executive
ability is considerably above the average.

On the same afternoon Mr. and Mrs. Oudin
had their second vocal recital in the Princes'
Hall, the programme again consisting in the
main of songs rendered in the French language.
These were, for the most part, better interpreted
than the examples by German, Italian, and
English composers.

ATTENTION may be drawn to the farewell con-
cert of the veteran clarinetist Mr. Henry

LAZARUS at St. James's Hall on Tuesday evening
next. A large number of eminent artists, vocal
and instrumental, have promised their gratuitous
assistance.

CONCERTS, &c., NEXT WEEK.

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| MON. | Mile. and Madame Puzi's Concert, 2.30, St. George's Hall. |
| — | Master Otto Hegner's Pianoforte Recital, 3, St. James's Hall. |
| — | Mr. Isidor Cohn's Concert, 3, Prince's Hall. |
| — | Covent Garden Opera, 8, 'Roméo et Juliette.' |
| — | Mr. Henry Cross's Concert, 8, Steinway Hall. |
| — | Richter Concert, 8.30, St. James's Hall. |
| TUES. | M. Slivinski's Pianoforte Recital, 3, St. James's Hall. |
| — | Mr. Henry Phillips's Concert, 3, St. James's (Banqueting) Hall. |
| — | Miss Lucille Saunders's Concert, 3, Lyric Club. |
| — | Miss Elsie Sonnet's Pianoforte Recital, 5, Steinway Hall. |
| — | The Bach Choir, 5, Prince's Hall. |
| — | Mr. Lazarus's Farewell Concert, 8, St. James's Hall. |
| — | Miss Florence Christie's Concert, 8.15, Prince's Hall. |
| — | Madame de Broc's Concert, 8.30, Steinway Hall. |
| — | Covent Garden Opera. |
| WED. | Mile. Clara Essler's Harp Recital, 3, Earl's Recital Room. |
| — | Mr. Benjamin Parsons's Pianoforte Recital, 3, Prince's Hall. |
| — | Philharmonic Concert, 8, St. James's Hall. |
| THURS. | M. Sauer's Violin Recital, 3, St. James's Hall. |
| — | Mr. Laurence Kellie's Vocal Recital, 3, Steinway Hall. |
| — | Royal College of Music Concert, 8, Alexandra House. |
| — | Magpie Minstrels Concert, 8, St. James's Hall. |
| — | Mrs. Roskell's Concert, 8, West Hampstead Town Hall. |
| — | Miss Edith Rigg's Concert, 8, Prince's Hall. |
| — | Covent Garden Opera. |
| FRI. | Covent Garden Opera. |
| SAT. | Richter Concert, 3, St. James's Hall. |
| — | London Saturday Concert, 8, St. James's Hall. |
| — | Covent Garden Opera. |

DRAMA

THE WEEK.

OPÉRA COMIQUE.—'Thermidor,' Drama en Quatre Actes.
Par Victorien Sardou.

CRITERION.—Afternoon Performance: 'Agatha,' a Play
in Three Acts. By Isaac Henderson.

No very serious loss is involved in the
banishment of 'Thermidor' from the Parisian
stage. With the motives for its suppres-
sion Englishmen are no wise concerned.
A passionate arraignment of the Republic
in the time of the Terror, it shows all that is
respectable, worthy, and of good account
treating with a mixture of horror and
contempt the intrigues of drunkards and
assassins whose reign is all but over. That
offence should be given by a work of this
class is conceivable enough, but concerns
us not. What does concern us is that
the play bears every mark of having
been written for a popular theatre, and then
pitchforked into the Comédie Française.
Work by M. Sardou is not likely to be
without merit of a class. 'Thermidor' is,
however, rough and conventional in treat-
ment, vulgar in appeal. It is a typical
melodrama of the class that a generation
ago Anicet Bourgeois would have poured
forth at the rate of two or three in a year.
A girl wearing a crucifix is hounded by the
blanchisseuses, and denounced as an aristocrat
and a spy. She is saved by her lover, who
has returned from a Belgian prison to find
that, believing him dead, she has taken
on her religious vows. Sheltered by
comic protectors of virtue, she yields to
the not very forcible wooing of her lover,
and agrees to be his wife. He opportunely
departs, and she, hearing a chorus without
of nuns faithful to their vows marching to
death, approaches the open window, is
recognized and arrested. This day, the
ninth Thermidor, witnesses the downfall of
Robespierre. One further procession of
prisoners is sent to the guillotine, and in
this is the heroine, who has one bitter
enemy. Too easily satisfied, her friends
have relaxed their efforts. No possibility
to save her now exists unless she will sign
a paper declaring herself *ennemie*. This, as
a woman and a nun, she refuses. Tearing up
the paper amid the applause and respect of
her enemies, including the *tricoteuses*, she
marches to her death, her lover receiving
his quietus in an attempt at rescue.

In all this there is nothing to tell of the author

of 'La Tosca.' One scene in the third act—in
which an attempt to tamper with the *dos-
siers*, and substitute for the heroine another
woman of the same name, is abandoned as
being, in fact, a private assassination—
is original and powerful, and forms the
strength of a play adapted for the Ambigu
Comique. What elevated the whole into
new, if temporary, surroundings at the
Maison de Molière was the central character
of Labussière, in which M. Coquelin saw
a part to his mind. Whether this poor
mad wretch of a comedian ever played the
part assigned him of reducing into paste
the informations lodged against men of
eminence, his former associates, in spite
of the four volumes of M. Liénard and the
succour afforded the ex-actor by the Em-
press Joséphine, said to have been one of
those whom he protected, remains more
than doubtful. Still enough foundation
exists to justify M. Sardou in using the
character. From the sketch supplied him M.
Coquelin has constructed a fine picture. Scenes
of tenderness which are assigned Labussière
are ineffective in M. Coquelin's hands. On the
other hand, the comic aspects of the character
are superbly presented. Labussière is simply
a valet from the comedy of Molière. He
is Mascarille in disguise. Saucy, impudent,
mocking, servile in turns, he manages to
play upon his superiors in a monkey
fashion; then, as we are convinced, putting
his tongue in his cheek, assumes the airs of
conscientiousness, responsibility, virtue. In a
character of this description M. Coquelin is,
of course, irresistible, and the whole per-
formance is masterly. Little else in the
representation calls for favourable comment.
The heroine, unsympathetic in herself, is
played with no element of charm. The
representative of the hero walks through
the piece in the early scenes, and displays
melodramatic force in the later.

'Agatha,' by Mr. Henderson, is lifted
above the level of the ordinary so-called
"matinée" piece by a capital interpretation.
Its story is scarcely sympathetic or con-
vincing, and its dialogue lacks literary
flavour. An exhibition of singular power
in the last act by Miss Olga Nethersole
assigned the whole, however, a certain
measure of importance; and more or less
finished acting by Miss Winifred Emery,
Miss Mary Moore, Miss Rose Leclercq, Mr.
Wyndham, Mr. Waller, and Mr. Herbert
Waring secured it an eminently favourable
reception. It has some elements of success,
but requires to be written up in dialogue
and simplified in motive.

Dramatic Gossip.

MR. HENRY ARTHUR JONES is writing a new
play, which will be produced at the Criterion
for the winter season.

'A BURIED TALENT,' by Mr. Louis N. Parker,
in one act and three tableaux—first seen by
Londoners at an afternoon performance at the
Vaudeville, June 5th, 1890—has been revived
at the Comedy. Dealing with the experiences
of a musical composer of enormous genius, who
will not allow his compositions to be played, it
has a Teutonic sentimentality not to the taste
of the English playgoer. It was acted in con-
scientious fashion by Mr. Brookfield and Mr.
James Nelson, and was received with warm, but
not very trustworthy demonstrations of applause.

'THE POET AND THE PUPPETS,' by Mr. Charles
Brookfield, produced also at the Comedy, bur-

lesques with some whimsicality 'Lady Windermere's Fan,' and caricatures its author. It is more mirthful in conception and execution than such trifles often are, and being well acted by Messrs. Brookfield, Hawtrey, Eric Lewis, and Miss Lottie Venne, elicited much laughter.

'THE NOBLE ART,' a farcical play in three acts, by Eille Norwood, was given on Wednesday afternoon at Terry's Theatre, with Mr. Arthur Williams, Mr. Reeves Smith, Mr. Sydney Brough, and Miss May Whitty in the principal parts.

On Thursday evening, when Mr. George Alexander took the chair for the Royal General Theatrical Fund, the performance of 'Lady Windermere's Fan' was given in the afternoon instead of in the evening.

THE revival of 'Forget-Me-Not' at the Avenue Theatre cannot be regarded as a success. Miss Janet Achurch gives a new reading of Stéphanie de Mohriavart, but is not true to her conception. She overacts, moreover, in a manner that breeds despair as to her future, since an absolute and unqualified retrogression is necessary if she is to fulfil her promise. Miss Marion Lea showed to advantage as Alice Verney.

'PERIL' passes to-night into the regular bill at the Haymarket, and the performance of 'Hamlet' will be confined to the afternoons of Wednesday and Saturday.

TO CORRESPONDENTS.—J. T.—J. E.—W. B.—R. M. P.—C. A. D.—S. J.—received.
A.—Many thanks. Shall inquire.

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Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publisher"—at the Office, Bream's-buildings, Chancery-lane, E.C.
Printed by JOHN C. FRANCIS, Athenæum Press, Bream's-buildings, Chancery-lane, E.C.; and Published by the said JOHN C. FRANCIS at Bream's-buildings, Chancery-lane, E.C.
Agents for Scotland, Messrs. Bell & Bradburne and Mr. John Menzies Edinburgh.—Saturday, May 28, 1892.